ORGAN 5.

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SELECT ORGAN PIECES,

from the

Maſses, Motetts, and other Sacred Works, of

Mozart. Haydn. Beethoven. Cherubini. Hummel.

Palestrina, Cariſsimi, Clari, Steffani,

Leo, Durante, Jomelli, Pergolesi,

AND OTHER CLASSICAL COMPOSERS

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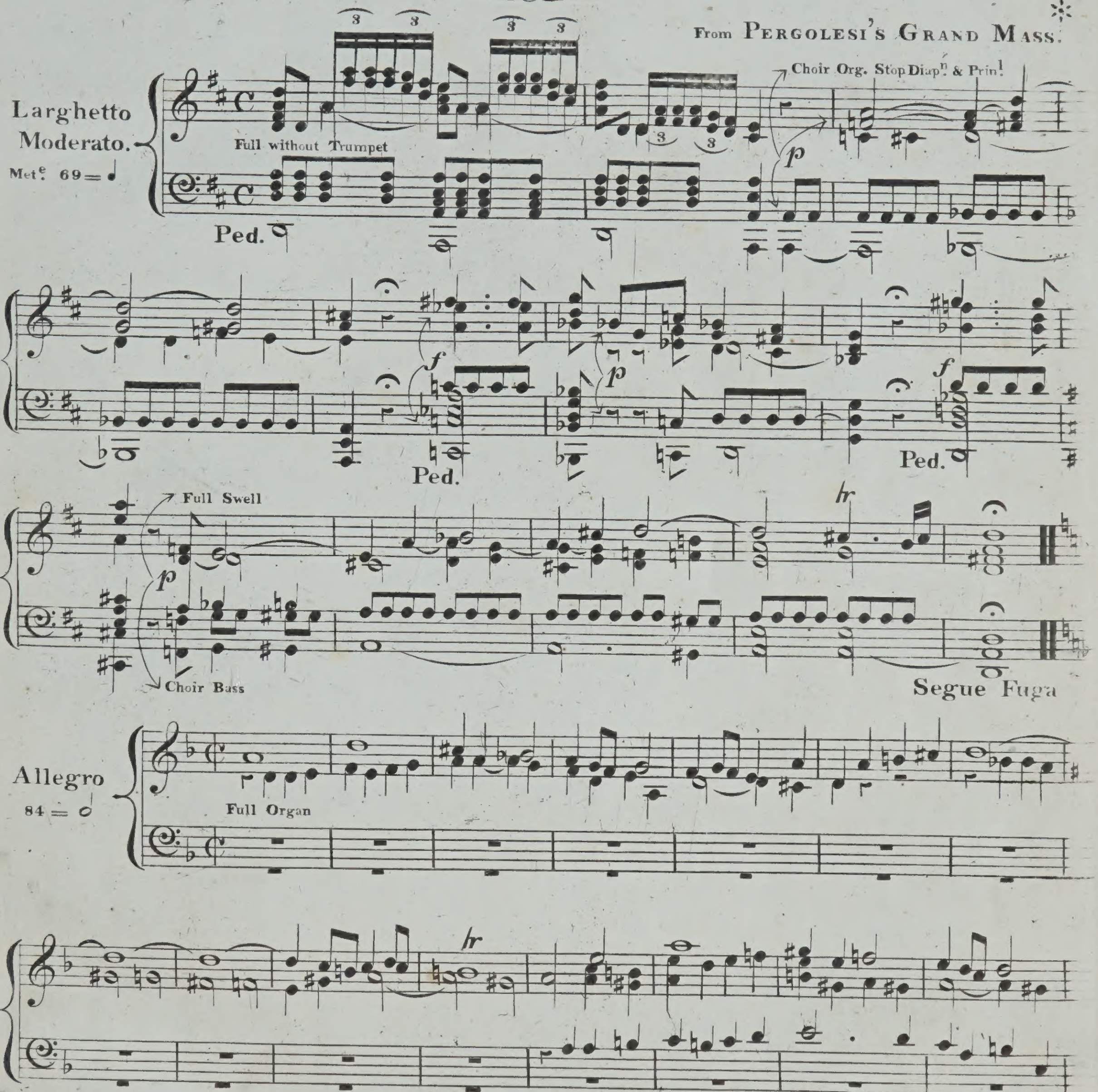
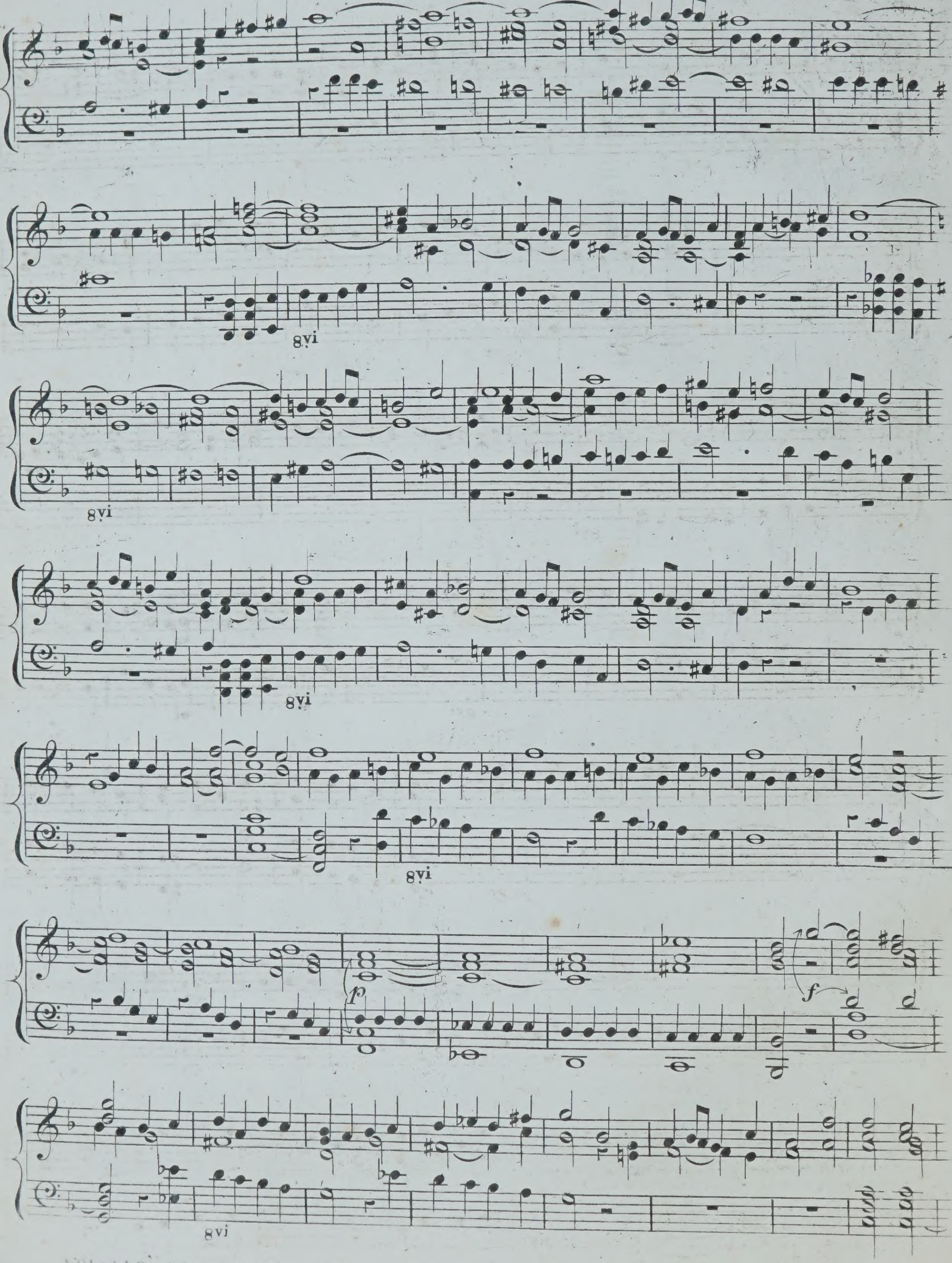
CHORUS

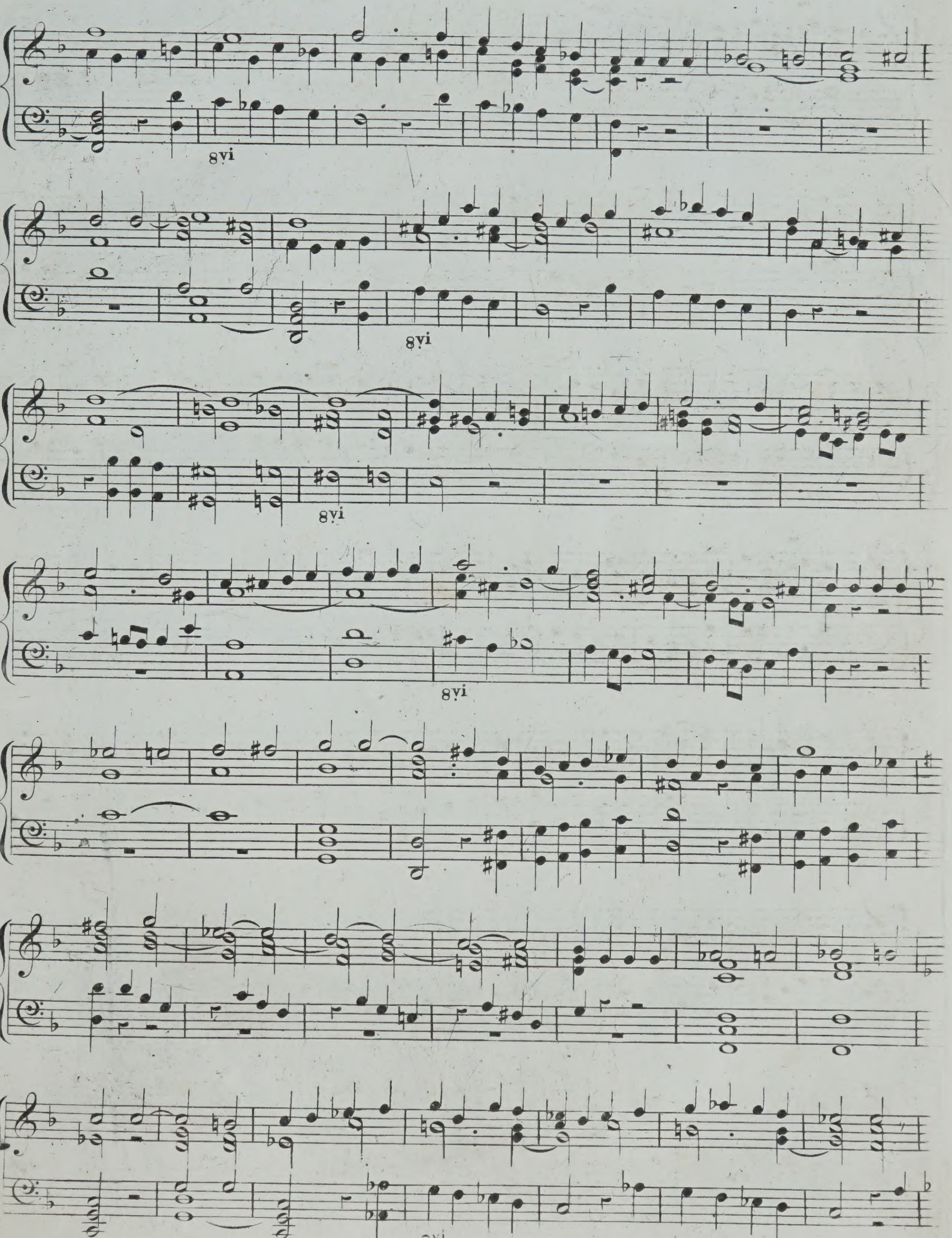
"KYRIE ELEISON."

From PERGOLESI'S GRAND MASS. *



* **GIOVANNI BATTISTA PERGOLESI** was born at Casoria, near Naples, in the year 1704. He first studied at the Conservatorio under Greco, and afterwards received lessons from Vinci and Hasse. After composing many excellent Pieces both for the Church and the Theatre, his health suddenly declined. His first Patron, the Prince of Stegliano induced him to take a small house at Torre del Greco, by the Sea side, almost at the foot of Mount Vesuvius. It is imagined by the Neapolitans, that persons afflicted (as Pergolesi was) with consumption, are speedily cured or killed in this situation. During his last sickness, Pergolesi composed his celebrated Cantata of "Orpheus and Euridice," like our **PURCELL**, who under similar circumstances, produced the Cantata "From rosy Bowers," retaining his faculties in full vigour to the last moment of his existence; and, to complete the parallel, was cut off likewise in the prime of life. The grand Mass whence the above "Kyrie" is taken, was first performed at Rome in the Church of San Lorenzo, where it produced an extraordinary effect from its striking beauty, & excited general rapture. At Torre del Greco he composed his famous "Stabat Mater." The "Salve Regina," which is printed in England, was the last of his productions; and he died very soon after it was finished, in 1737, at the early age of thirty-three.


8vi
8vi
8vi
8vi
p
f
8vi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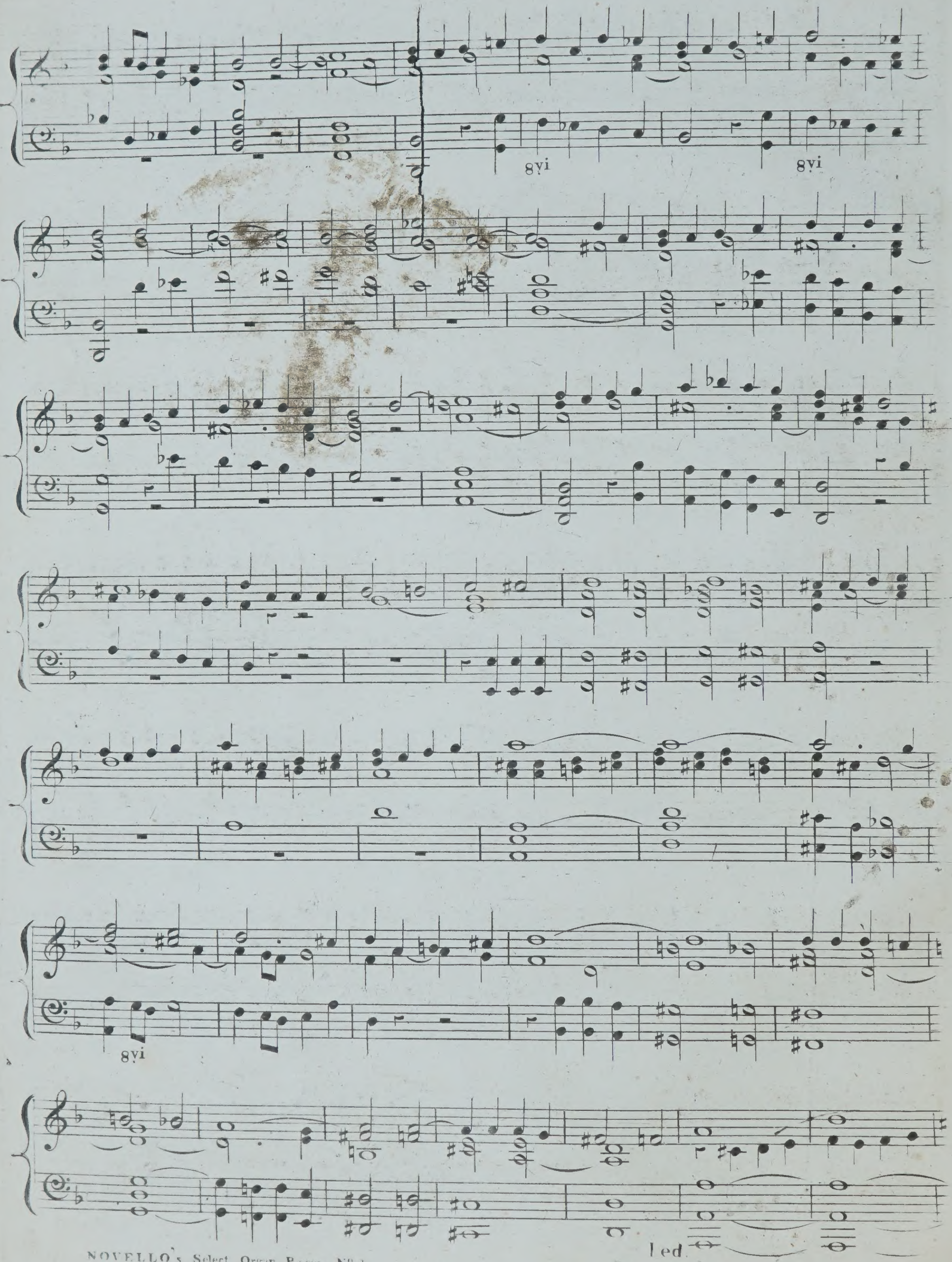
8vi
8vi
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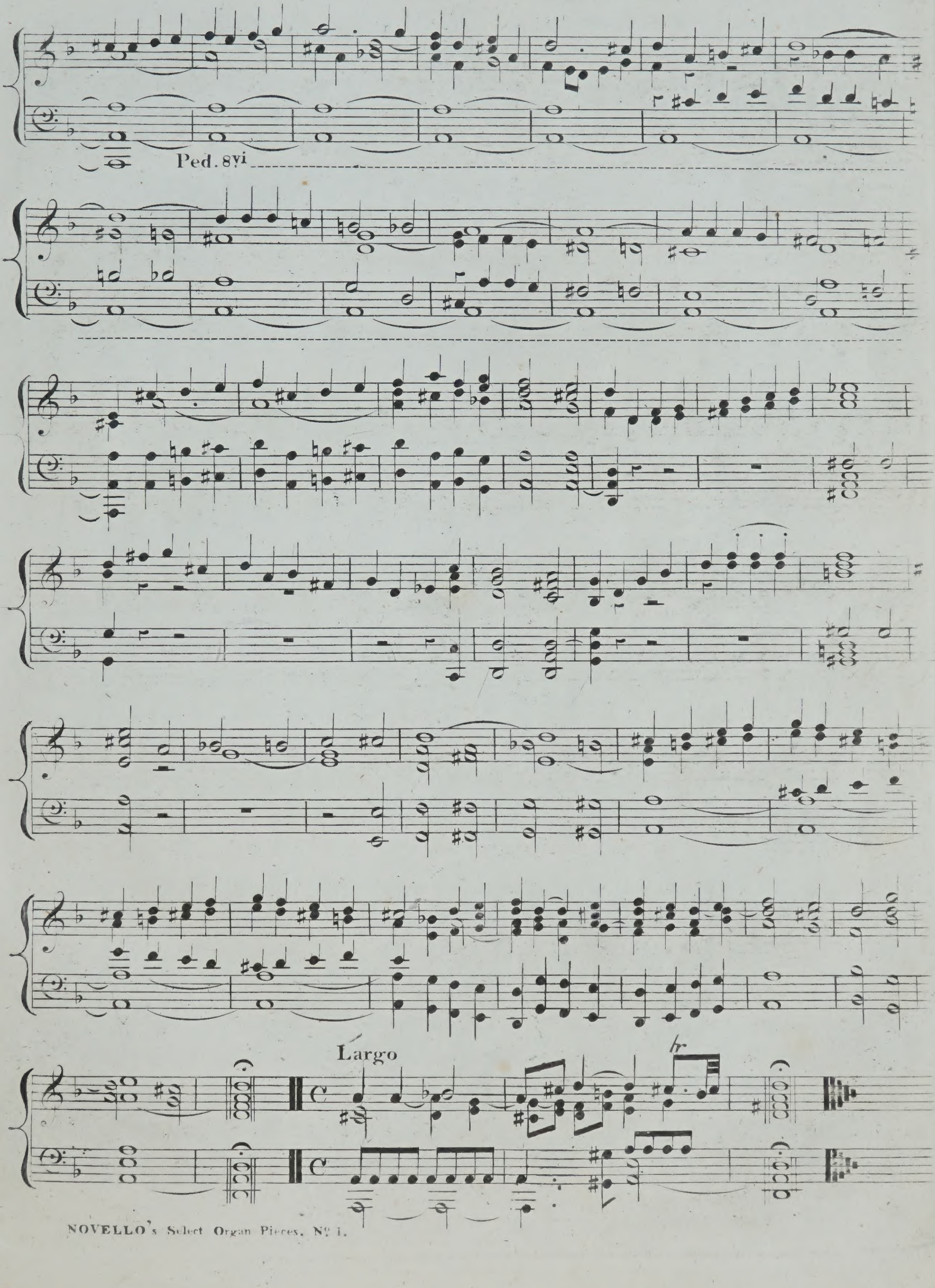
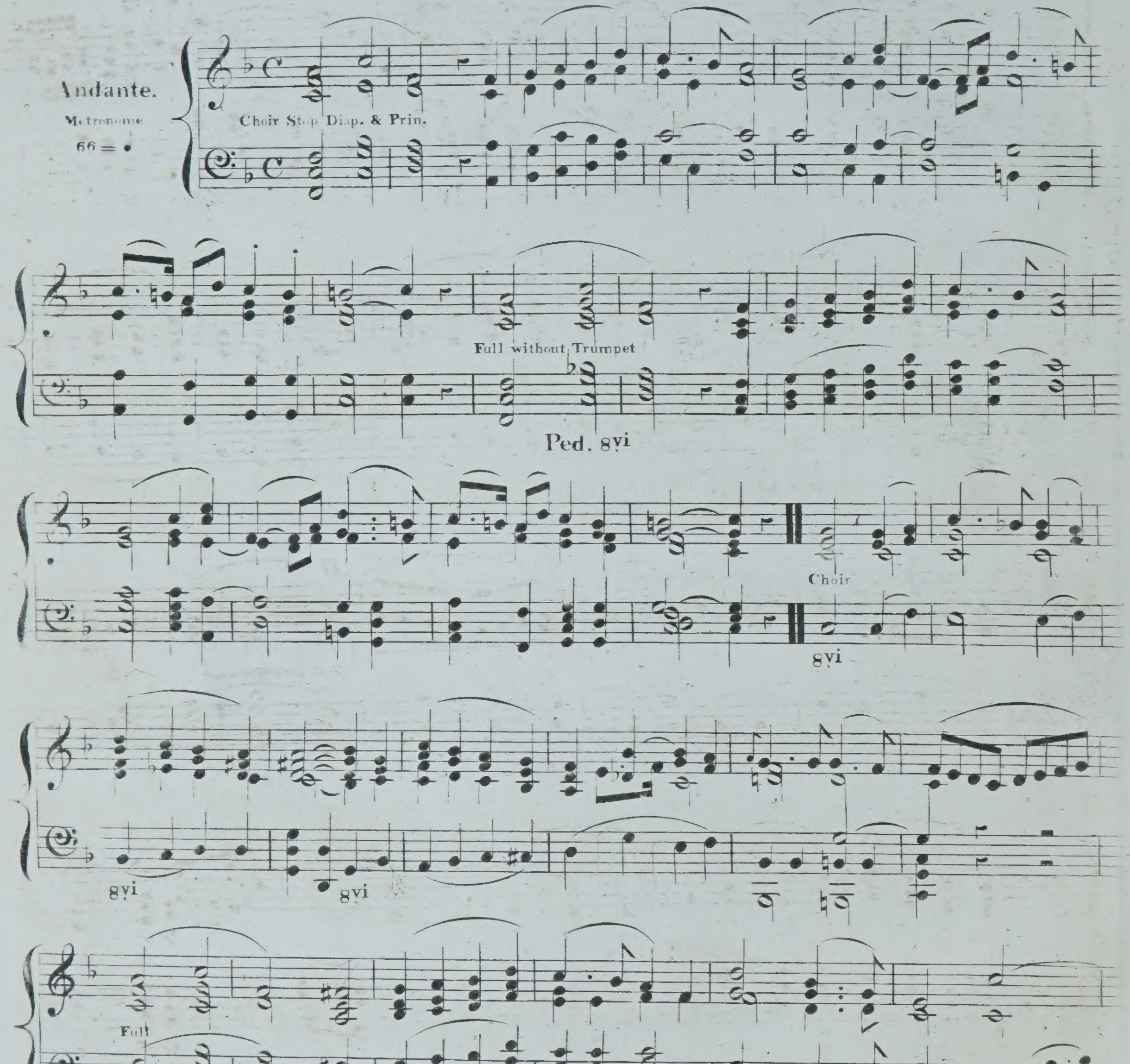
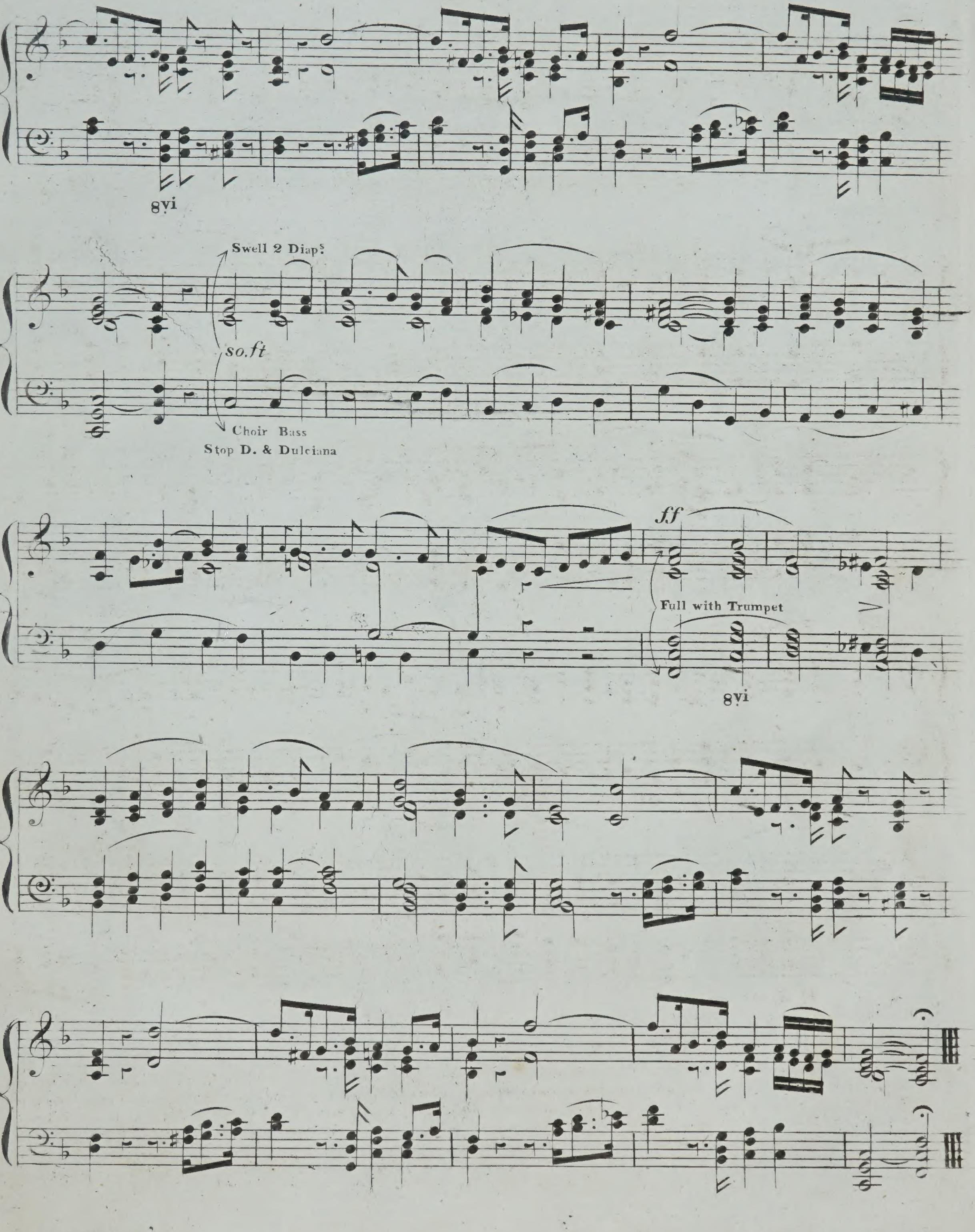
Ped.


Ped. 8vi
Largo
tr

⁎ MOZART'S MARCH in "DIE ZAUBERFLOTE."



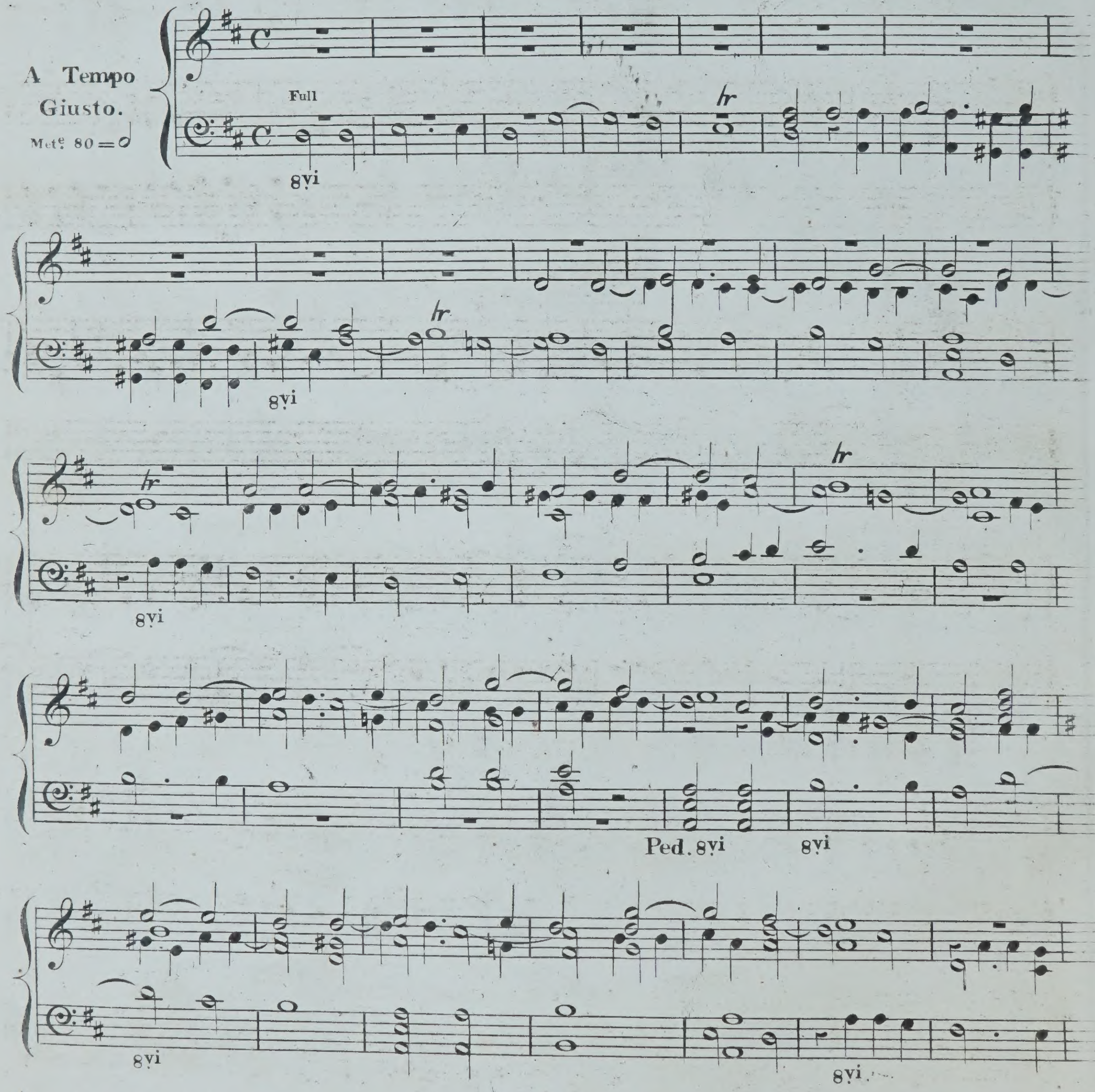
⁎ **WOLFGANG AMADEUS MOZART**, was born at Salzburg on the 27th of January 1756. —— In the year 1764 he visited England and performed on the Organ at the Chapel Royal, to the admiration of all who where so fortunate as to hear him. He afterwards visited Italy and various parts of the Continent, exciting the highest enthusiasm wherever he appeared. He was not only a most exquisite Performer, but was still more extraordinary as a Composer: for he produced Pieces in every kind of style, from a Waltz to a Grand Sinfonie, from a simple Song to the magnificent Serious Opera; from a Solo Offertorium, to the profound combinations and scientific counterpoint of "The Requiem:" and he was equally successful in all the diversified styles he undertook. —— To the irreparable loss of the Musical World, this enchanting Composer died, in 1791, at the early age of 35. **MOZART** may altogether be justly considered as the most universal Musical Genius that ever existed.


8vi
Swell 2 Diaps.
soft
Choir Bass
Stop D. & Dulciana
ff
Full with Trumpet
8vi

CORO

"TU REX GLORIÆ."

From GRAUN'S "TE DEUM." *



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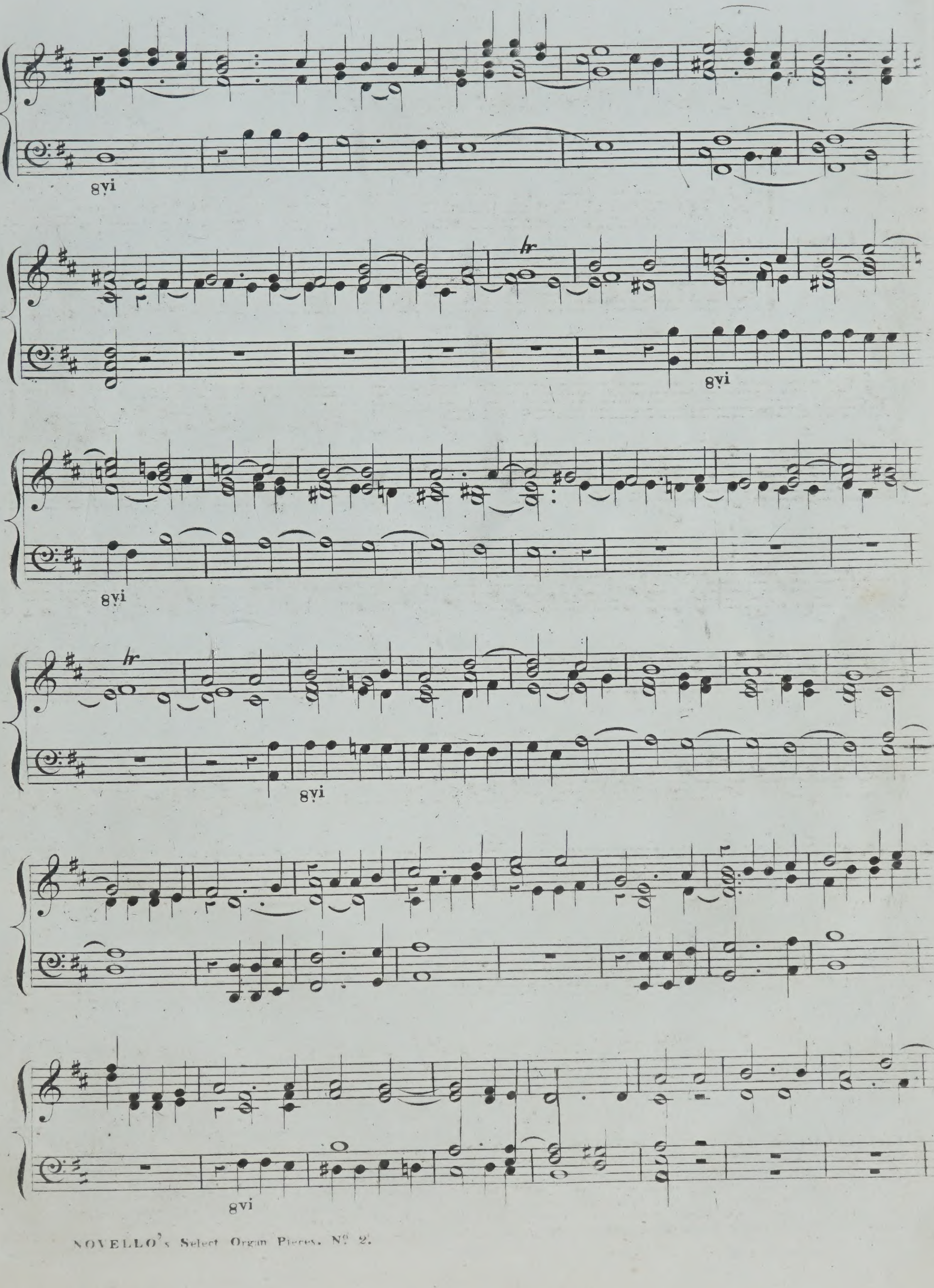
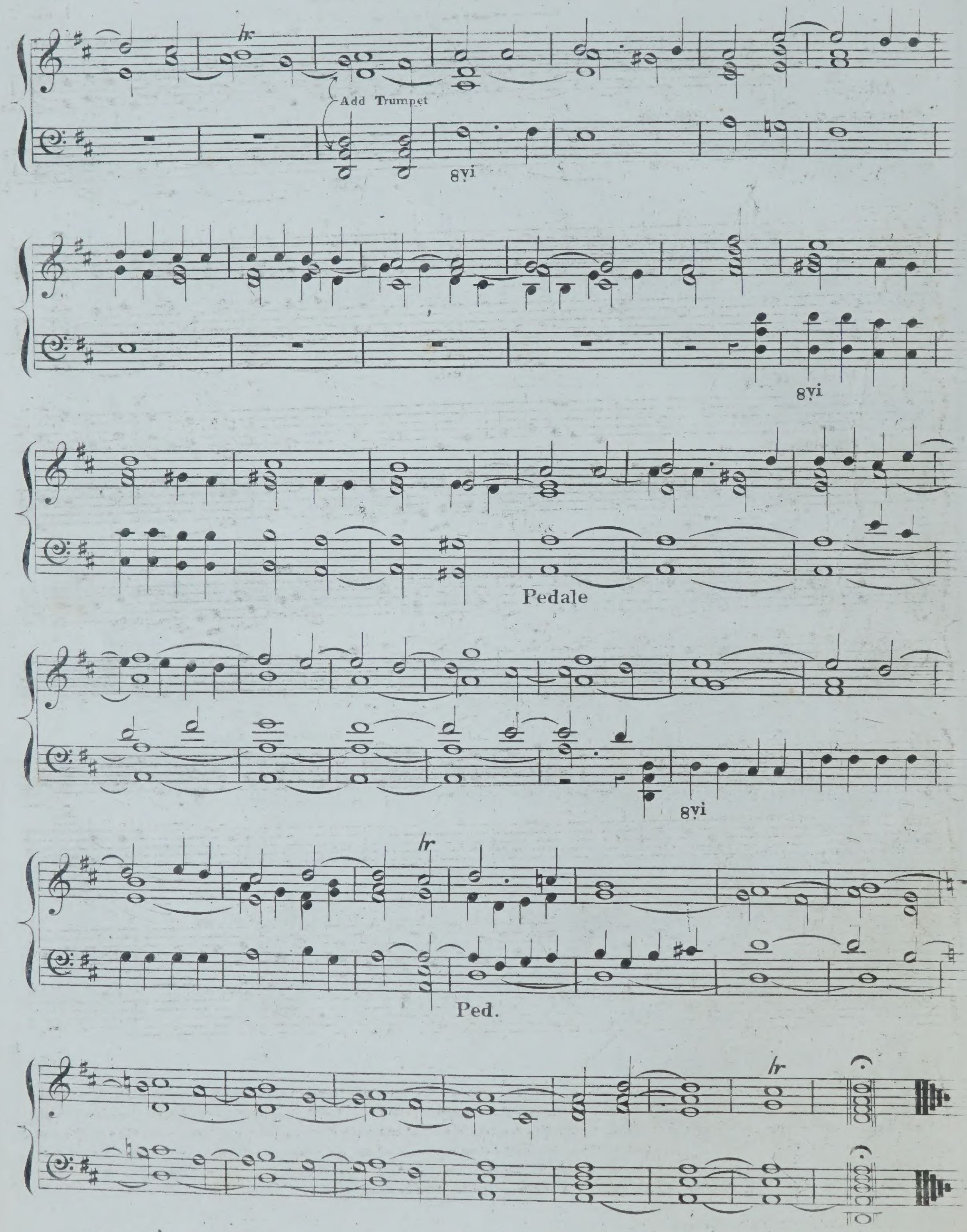
* CHARLES HENRY GRAUN, Chapel-Master to Frederick the 2nd at Berlin, was born at Wahrenbruck, in Saxony, in the year 1701, & educated in the School of the Holy Cross at Dresden. He was first engaged by the King, when Prince of Prussia, in the year 1735, as a Singer & Composer, and was afterwards sent for his improvement into Italy. Besides seventeen Italian Operas, he composed several Dramatic Pieces in the German language. His Sacred Music comprises Masses, and Spiritual Cantatas, or Oratorios, &c., &c., almost innumerable; amongst which is a very celebrated one entitled "Der Tod Jesu" or "The Death of Jesus," and which is held in as high estimation amongst the Germans, as the Oratorio of "The Messiah" is amongst the English. GRAUN, who was almost as much revered in Prussia as HANDEL was in England, died at Berlin, universally lamented, in the year 1759. It is a curious coincidence that this is the very same year as that in which HANDEL died in London.


8vi
tr
8vi
8vi
tr
8vi
8vi

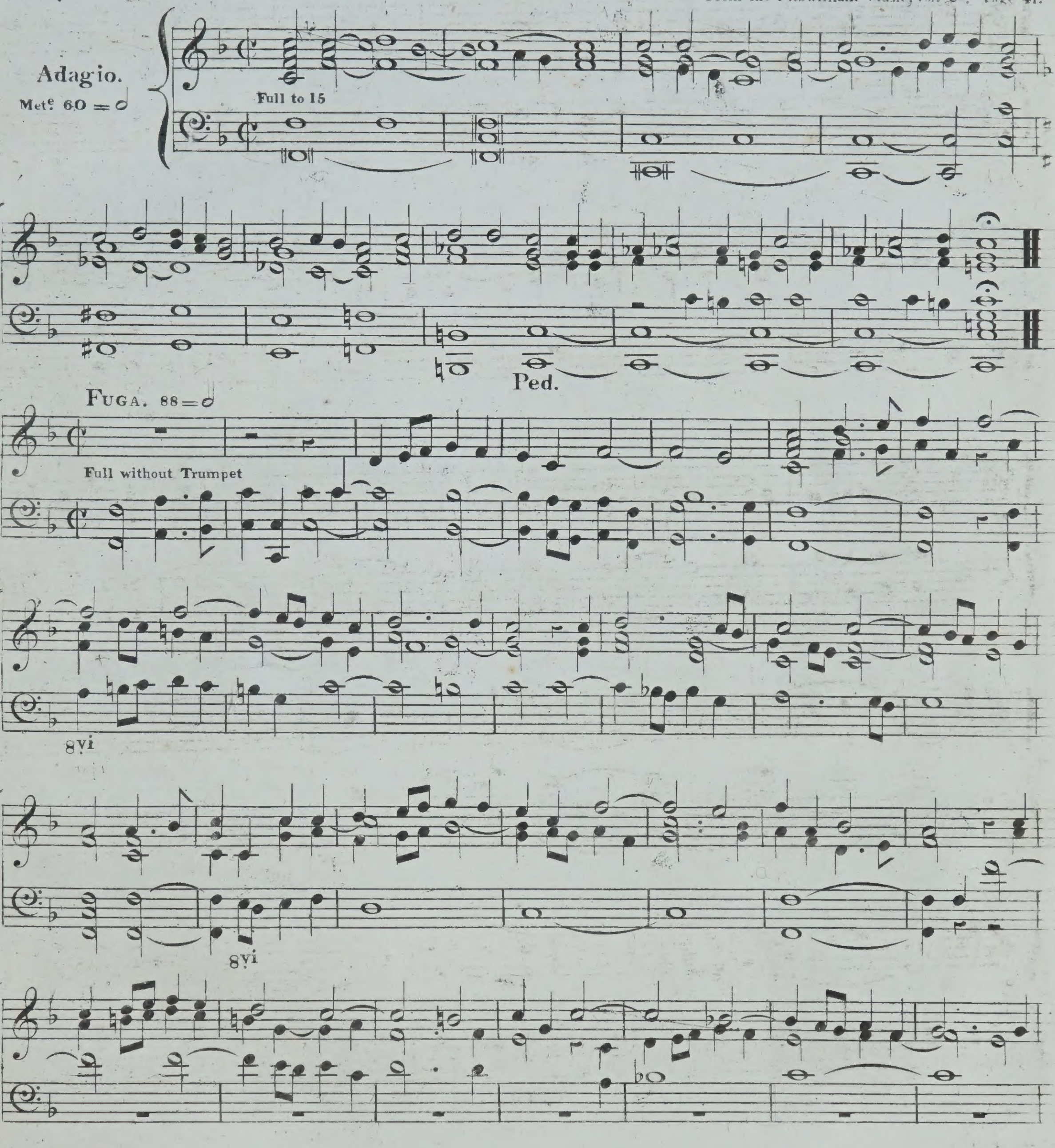

tr
Add Trumpet
8vi
8vi
Pedale
8vi
tr
Ped.
tr

KYRIE ELEISON.

Chorus and Fugue for 5 Voices.

LEO.[*]

From the "Fitzwilliam Music," Vol. 2nd Page 41.



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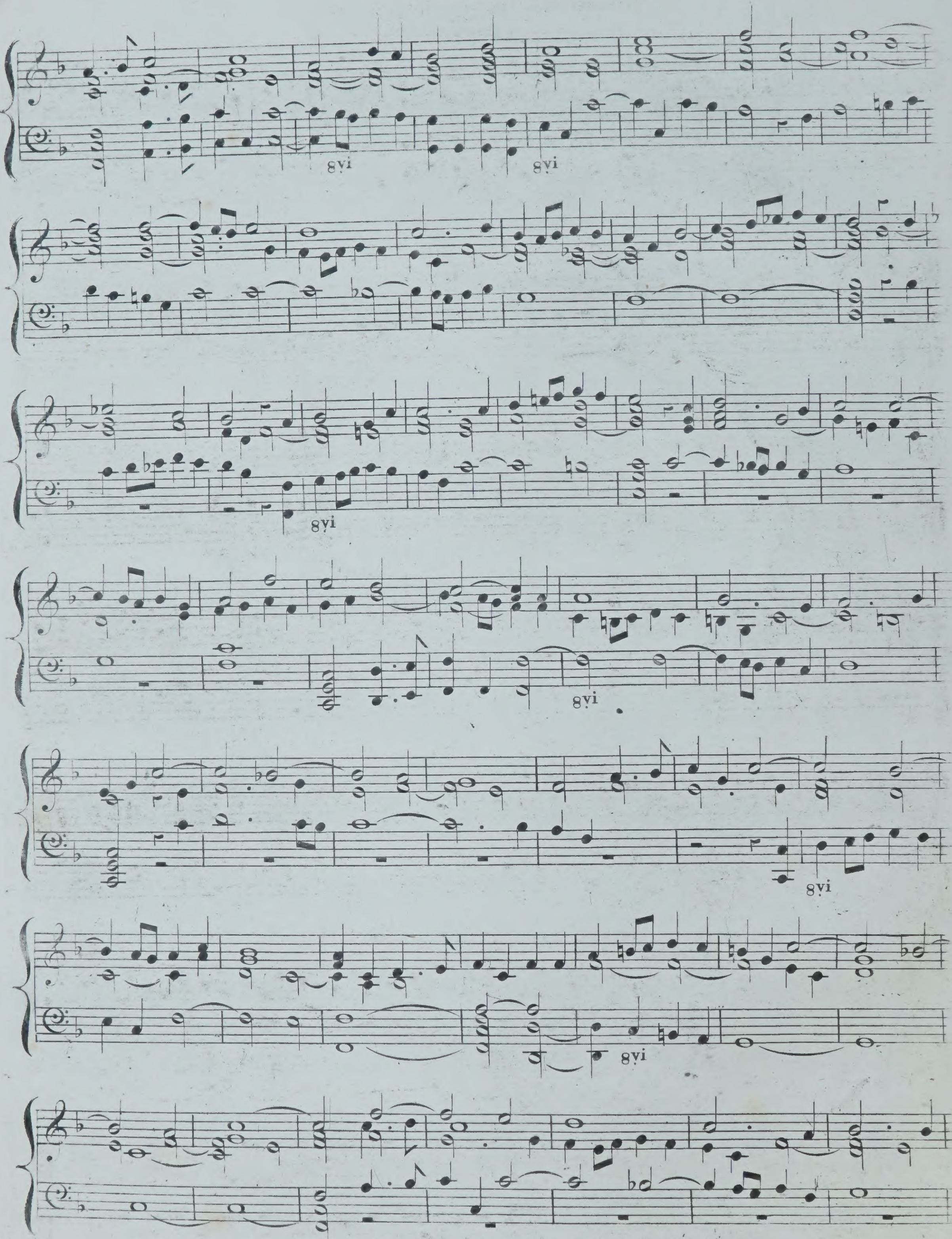
[*] **LEONARDO LEO** was born at Naples in the year 1694. He was the fellow-Pupil of Durante and a Scholar of Allessandro Scarlatti, and may justly rank as one of the most sublime Composers that Italy has produced. **LEO** in every respect eminently advanced the progress of his art; he was not only a successful writer for the Theatre, both of serious and comic Operas, but his productions for the Church are of the very highest class, for nobleness of design and profound skill in the clear treatment of the most elaborate Counterpoint. In grandeur of conception and elevated dignity of style, he has probably never been exceeded, with the exception of **HANDEL**, who was himself much indebted to **LEO**, in the mode of constructing some of his magnificent and incomparable Double Choruses.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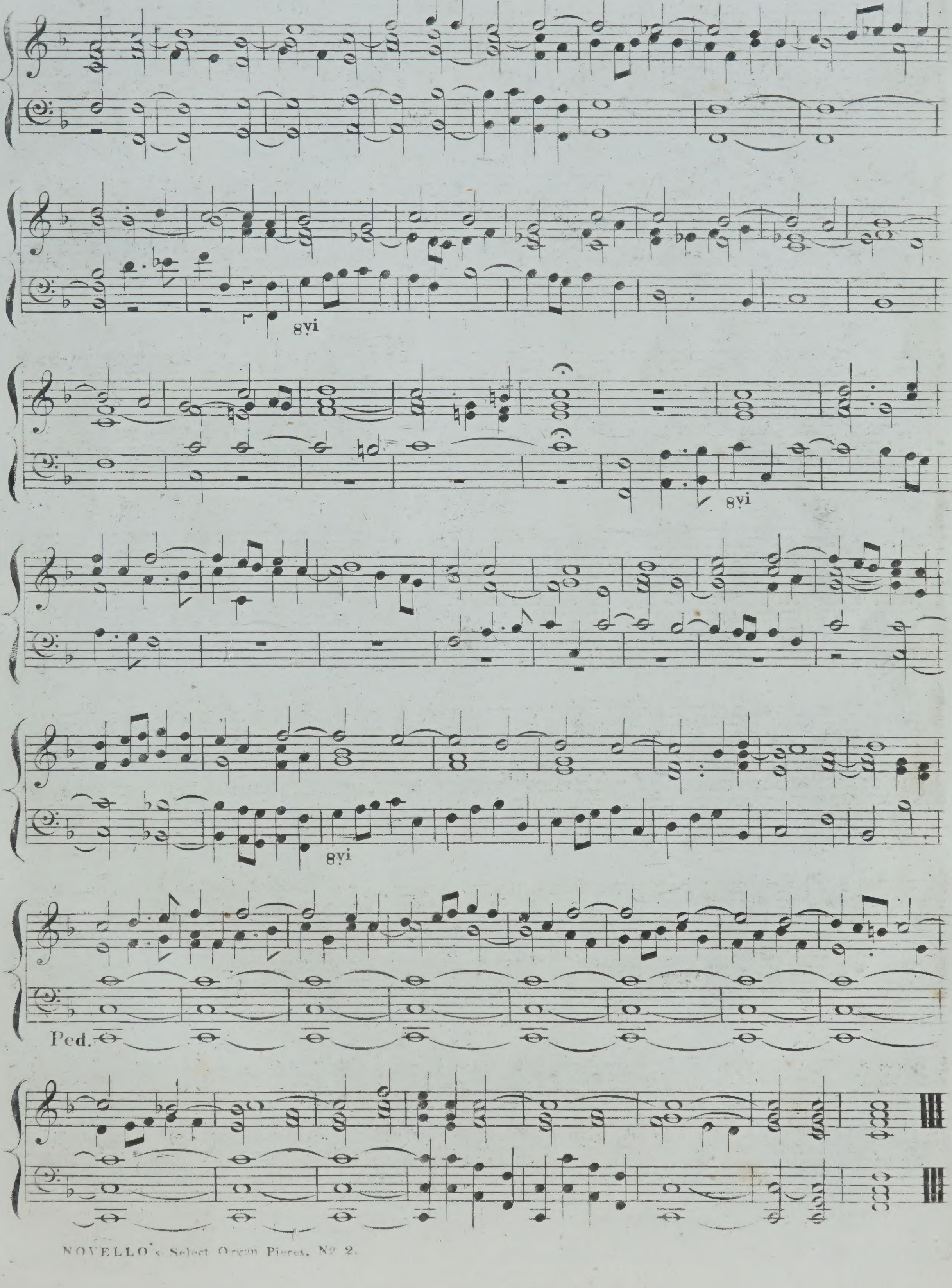
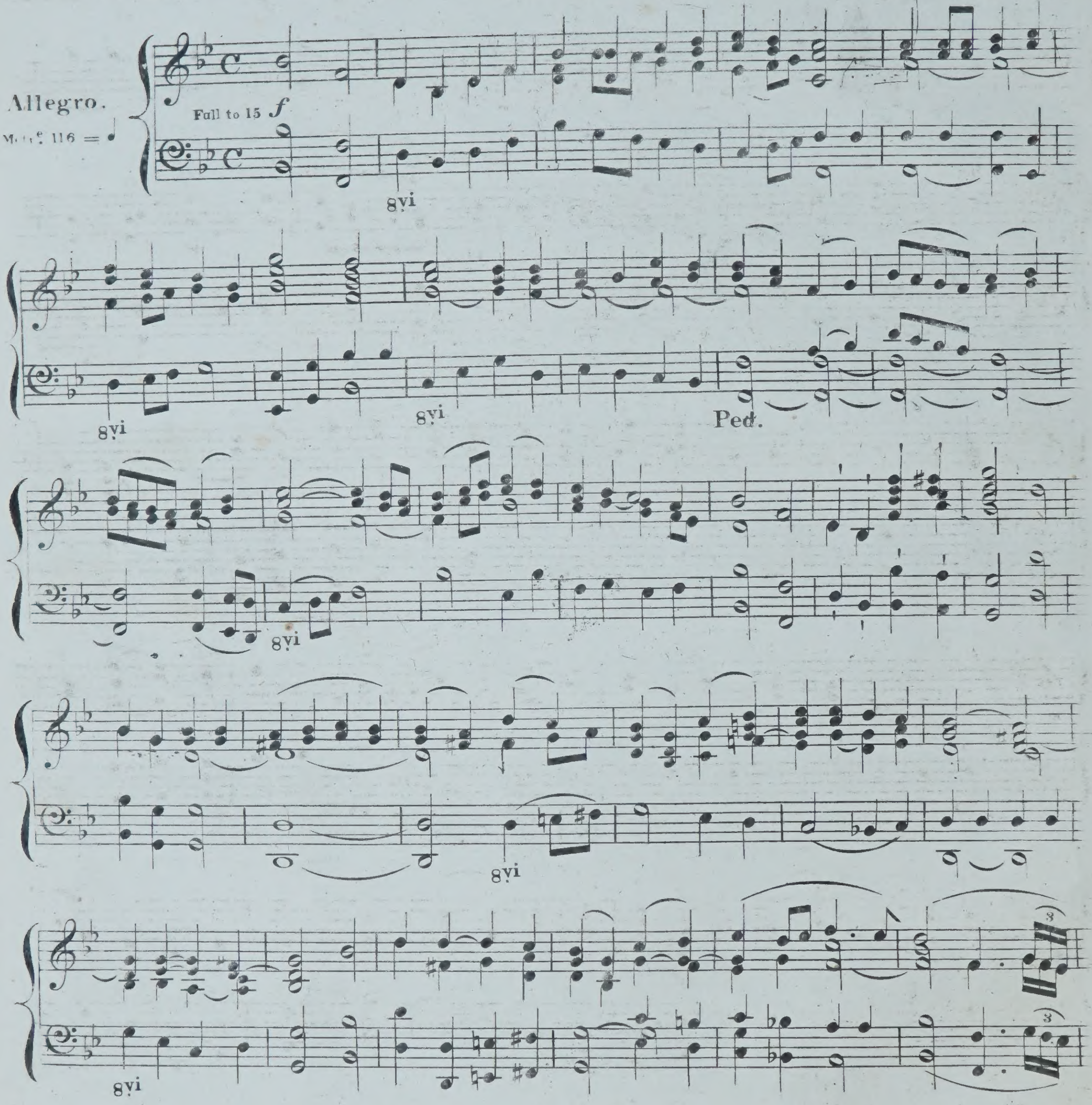
8vi


8vi
8vi
8vi
Ped.

CREDO.

From **HAYDN'S** First Mass.*



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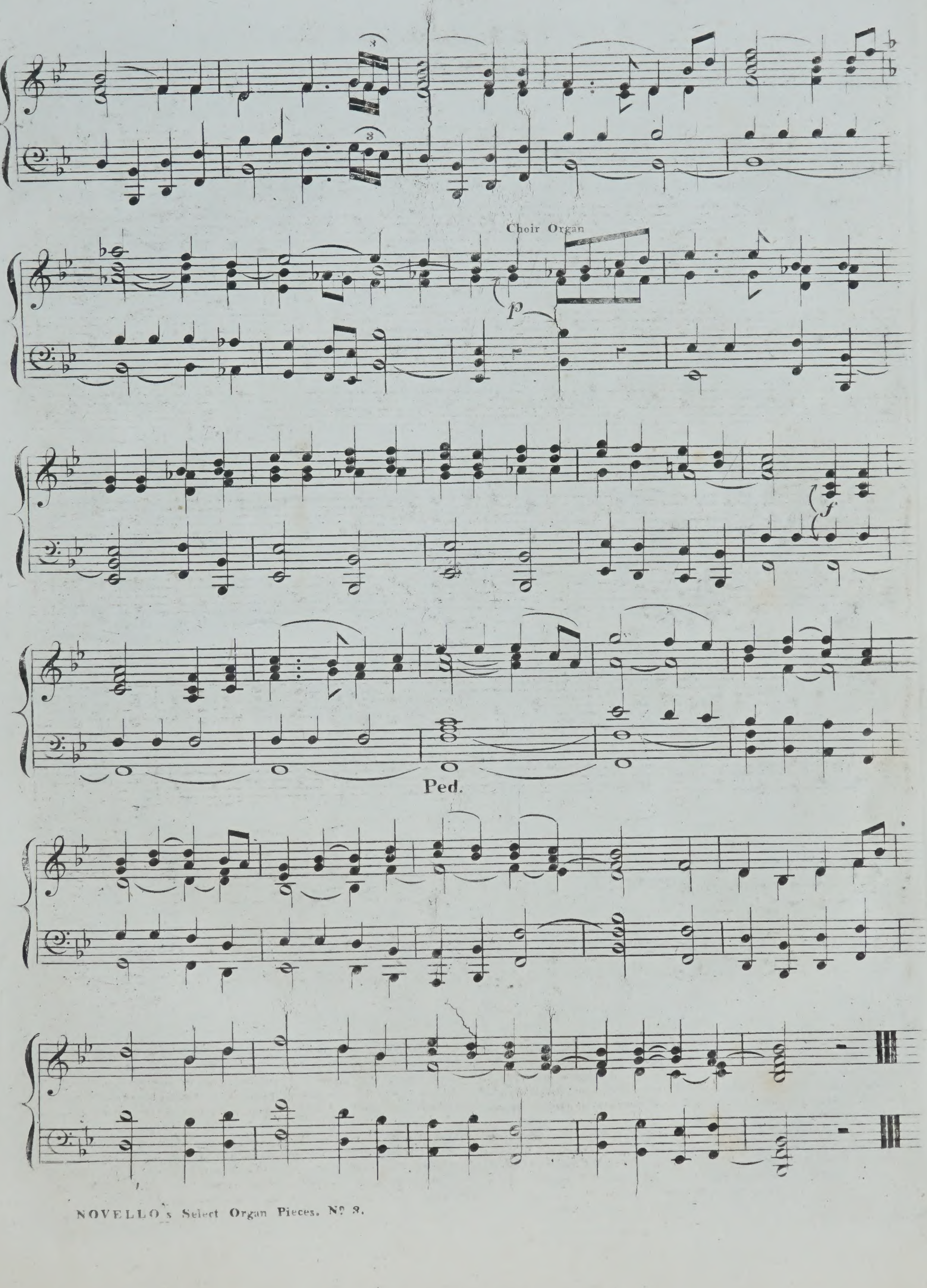
* **FRANCIS JOSEPH HAYDN** was born in March, 1732, at Rohrau, near Vienna. His extraordinary musical faculty manifested itself when he was only 6 years old: at the age of 8 he was admitted as a Chorister at St. Stephen's Cathedral, Vienna, under Reuter: when his voice broke, being poor and unpatronized, he had no one to assist his studies. But alone and without a Master, he persevered: and altho' freezing with cold, in his solitary room, he pursued his indefatigable efforts and incessant studies by the side of his old broken Harpsichord, totally absorbed in the new harmonies, original melodies and novel combinations suggested by his inventive genius: and he has been frequently heard to say that he never in after life experienced so much felicity.

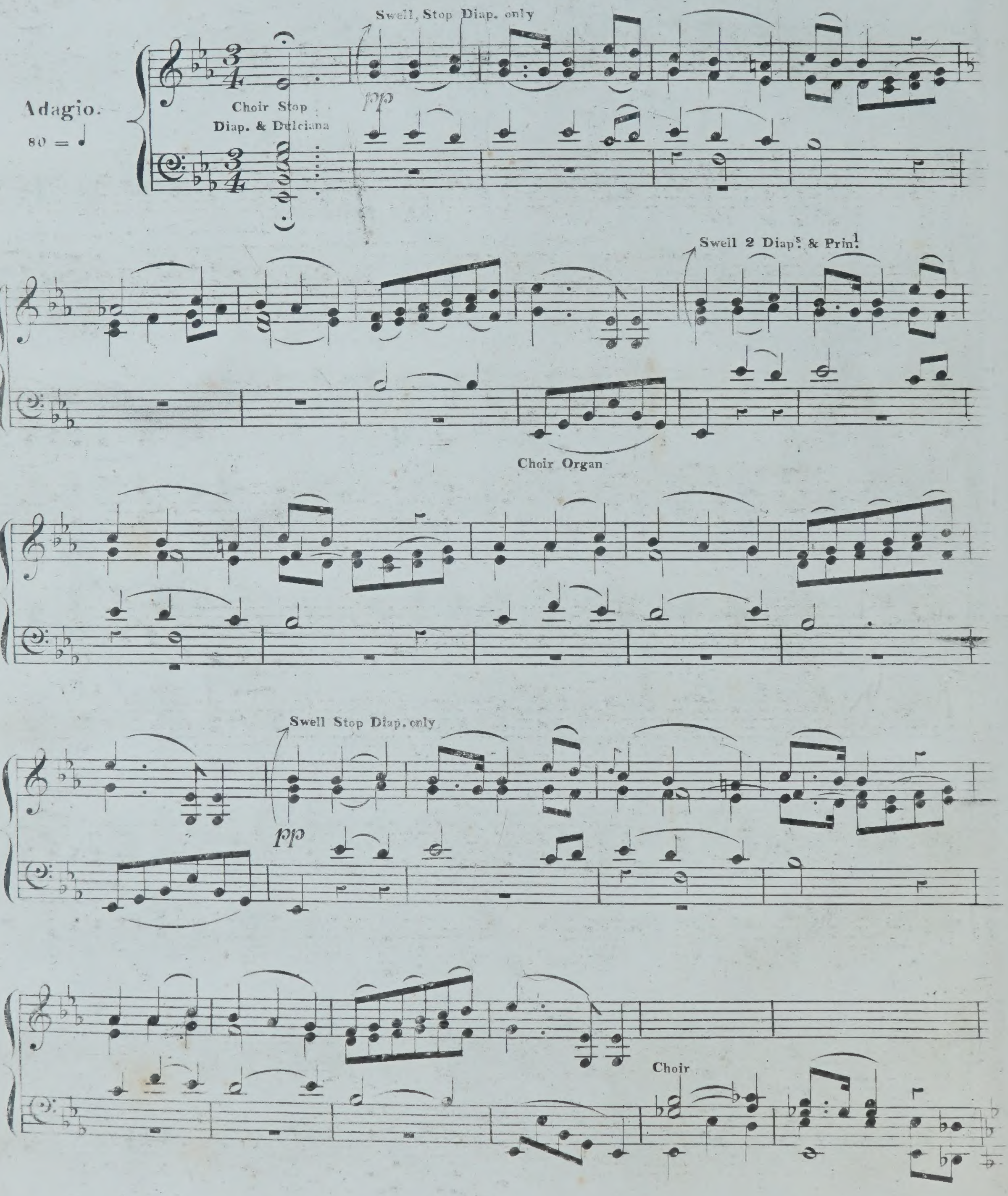
After having obtained a few instructions in Recitative from Porpora, and in Italian literature from Metastasio, he was appointed Composer to the Prince Esterhazy, whose Palace at Eisenstadt was honored by the residence of this illustrious Musician for upwards of thirty years.

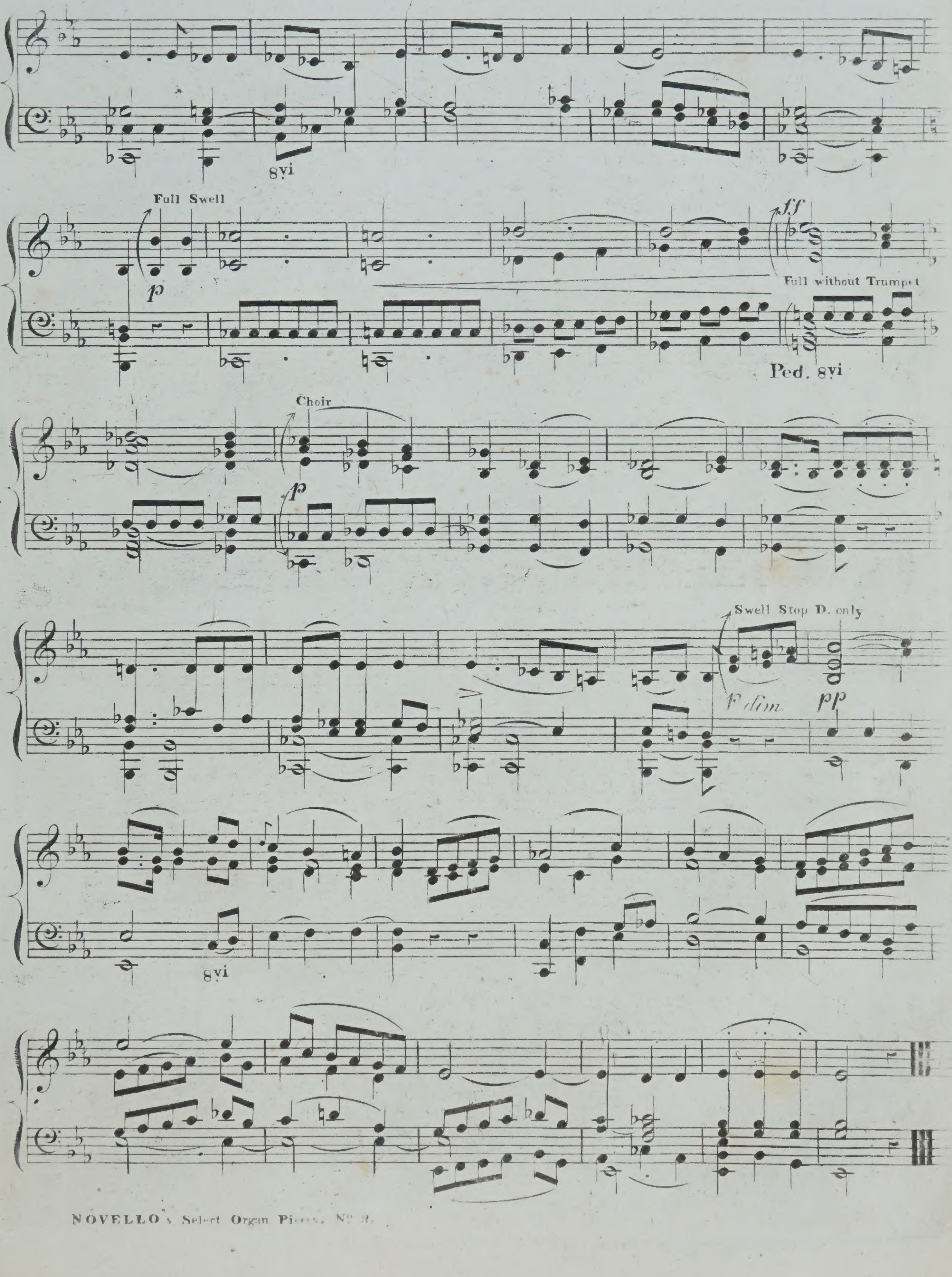
HAYDN visited London in 1790, to write for Salomon's Concerts; and again, for a short time, in 1794. The Oratorio of "The Creation" was begun in 1795, and finished in 1798. He died at Vienna on the 31st of May, 1810, in the 78th year of his age. **HAYDN** was the principal inventor of the genuine Modern Style of Music, and was altogether one of the greatest Composers that ever lived.


3
3
Choir Organ
p
f
Ped.

ET INCARNATUS EST.

From HAYDN'S First Mass.

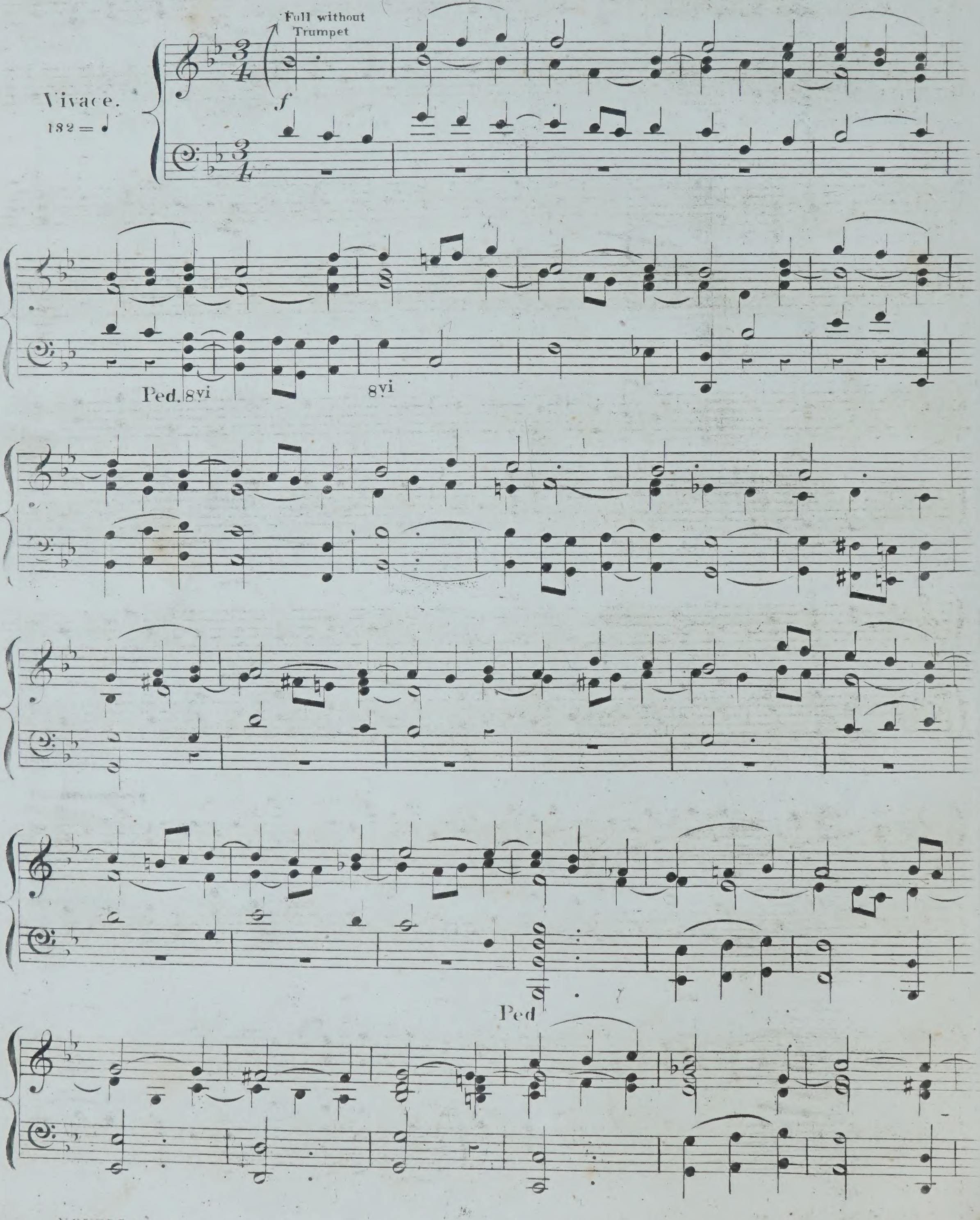

Adagio.
80 = ♩
Choir Stop Diap. & Dulciana
Swell, Stop Diap. only
pp
Swell 2 Diaps. & Prin.l
Choir Organ
Swell Stop Diap. only
pp
Choir

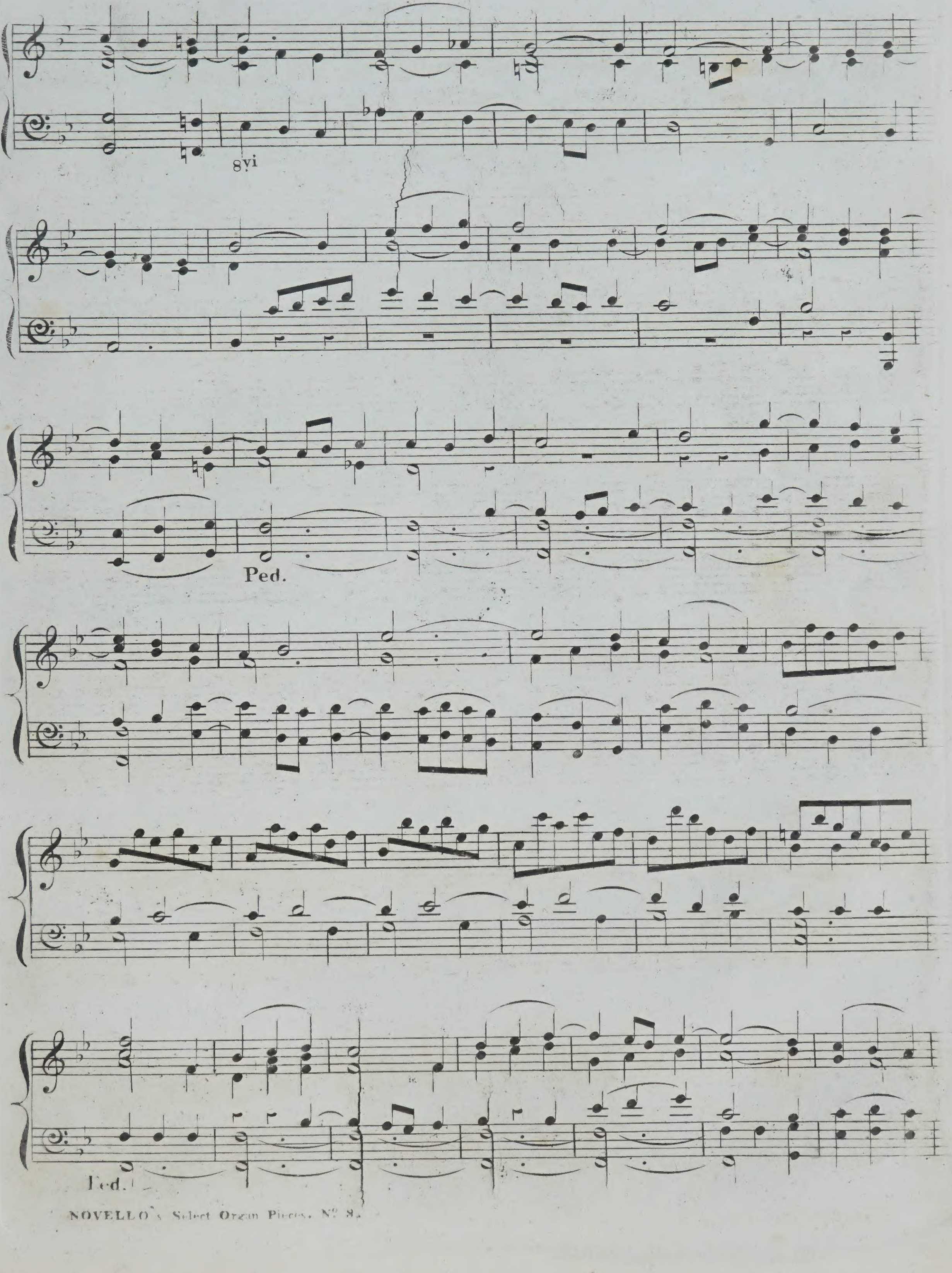

8vi
Full Swell
p
ff
Full without Trumpet
Ped. 8vi
Choir
p
Swell Stop D. only
F dim
pp
8vi

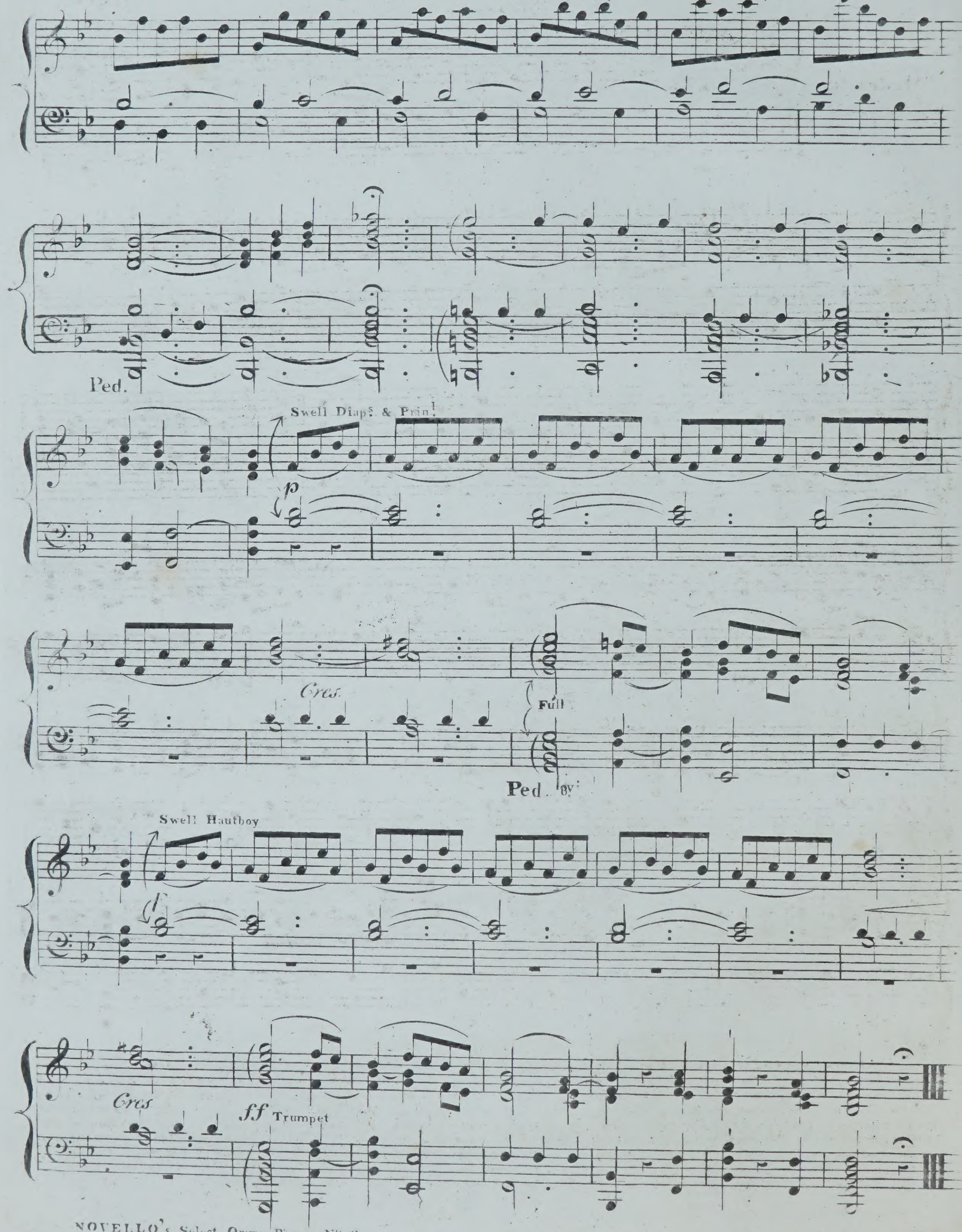
CHORUS

ET VITAM.

From HAYDN'S First Mass.


Vivace.
182 = ♩
Full without Trumpet
f
Ped. 8vi
8vi
Ped


8vi
Ped.
Ped.


Ped.
Swell Diapˢ. & Prinˡ.
p
Cres.
Full
Ped. 8vᵉ
Swell Hautboy
f
Cres
ff Trumpet

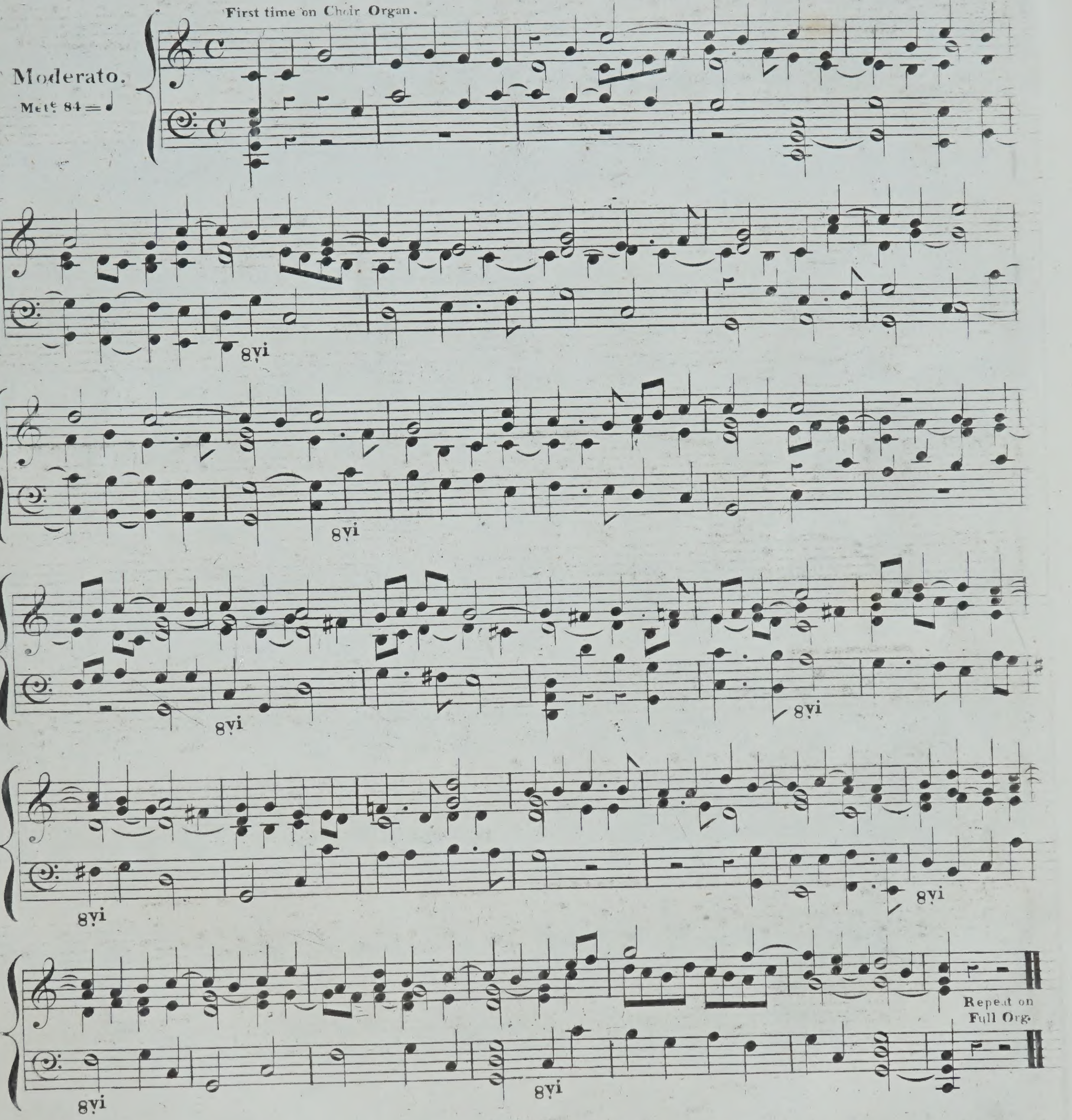
PARATUM COR EJUS.

Quartett and Chorus.

From the "Beatus Vir."

COLONNA.⁂

From the "Fitzwilliam Music," Vol. 5, Page 27.



⁂ **GIOVANNI PAOLO COLONNA** was born at Brescia in 1630, and was Maestro di Capella at Bologna. He composed but few Operas; but he published, about the latter end of the last Century, many excellent works for the Church, of which Padre Martini has given a list to the amount of twelve, in the 2nd Vol. of his "History of Music." ✻It was the opinion of Dr Boyce, that **COLONNA** was Handel's model for Choruses accompanied with many instrumental parts different from the vocal. Dr Boyce himself appears to have been a great admirer of the productions of **COLONNA**, as the Editor of the present Work has seen an extensive Collection of them in the Fitzwilliam Museum at Cambridge, in Dr Boyce's own hand-writing. Indeed this very piece was taken from one of the M.S.S. in question, as well as some other Compositions that will appear in the course of this Collection, from the pen of this very natural, unaffected and agreable Composer. The Psalms in Eight parts, published by **COLONNA** at Bologna, in 1694, have been very justly admired for their skilful and ingenious construction. He was the Master of **CLARI**, who became one of the most elegant and refined Composers of the Italian School.

QUANDO CORPUS MORIETUR.

(For 4 Voices, with Instruments.)

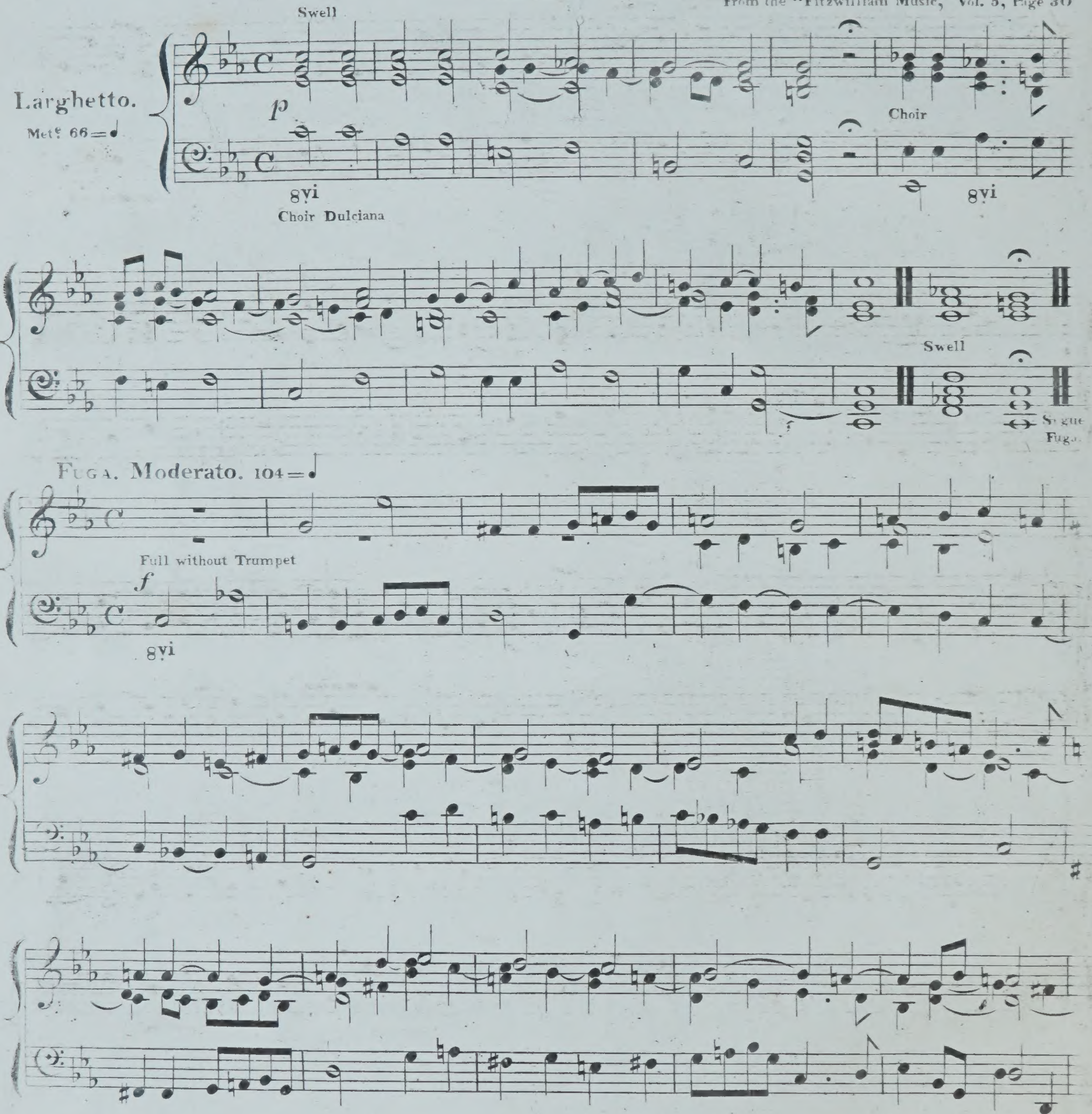
X

From the "Stabat Mater."

CHORUS.

CLARI.*

From the "Fitzwilliam Music," Vol. 5, Page 30



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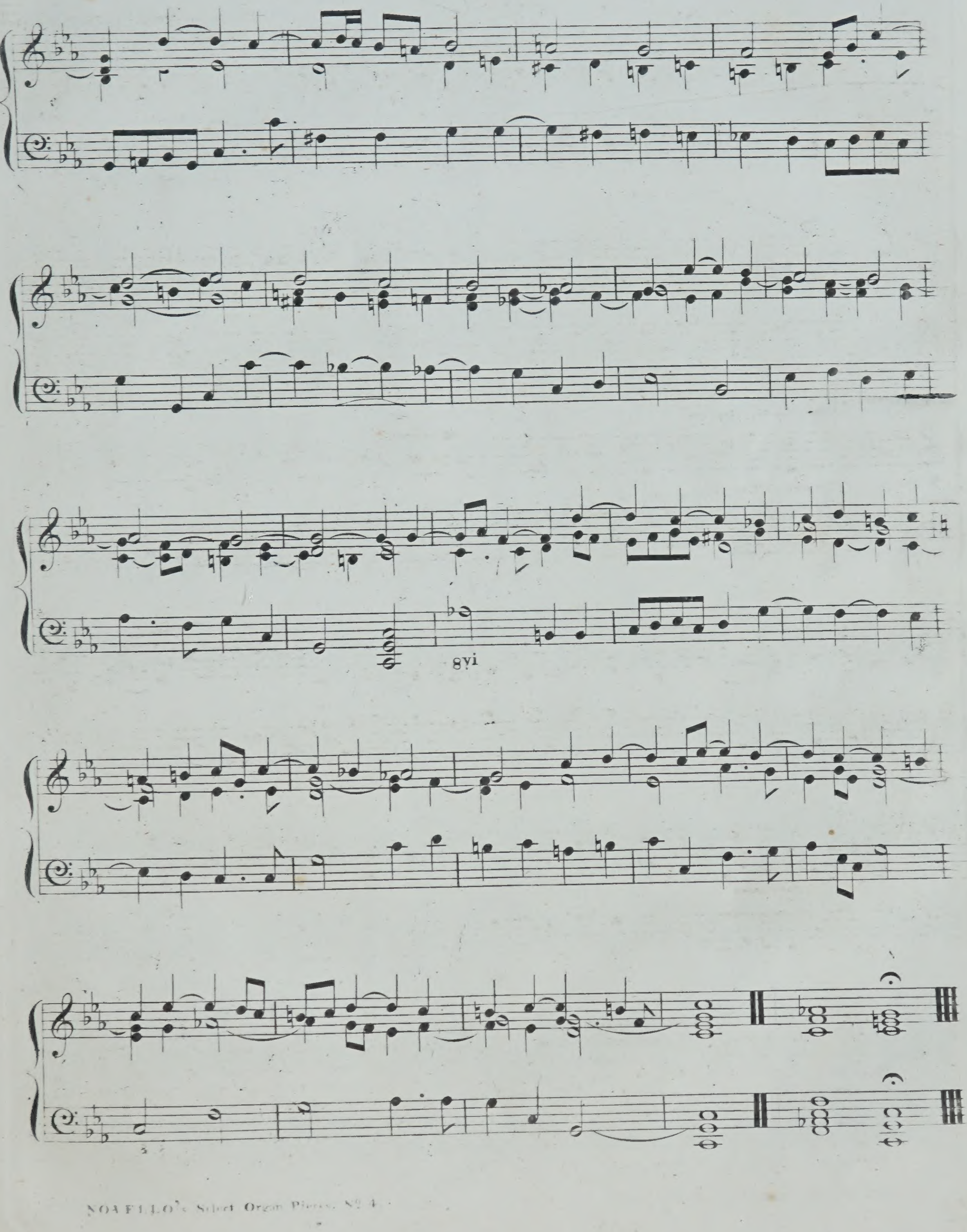
* CARLO MARIA CLARI, whose Works even in Manuscript are as rare as they are beautiful, was a native of Pisa, and studied under COLONNA. He was Maestro di Capella of the Cathedral of Pistoja, about the year 1695, the date of Purcell's death. His excellent "Duetti di Camera," or "Chamber Duetts" were not published till the year 1720; they had however been dispersed in M. S. long before that period, and though the Vocal Duetts of STEFFANI were more early known, it does not appear that they had been his model; for CLARI had been acknowledged as an eminent Master in that style of writing more than 20 years before he published his M.S.S. His Terzetti and Church Music are also both of the most elegant and refined Class. The richest Collection in England of his Works in Manuscript is to be found in the Museum, at Cambridge; and it is much to be regretted that his charming productions are not more frequently performed in public. Several of them have been brought forward in the "Fitzwilliam Music," in their original Vocal form: and many of his Compositions will be arranged as Instrumental Pieces, with an especial view to insertion in the present Collection.


8vi

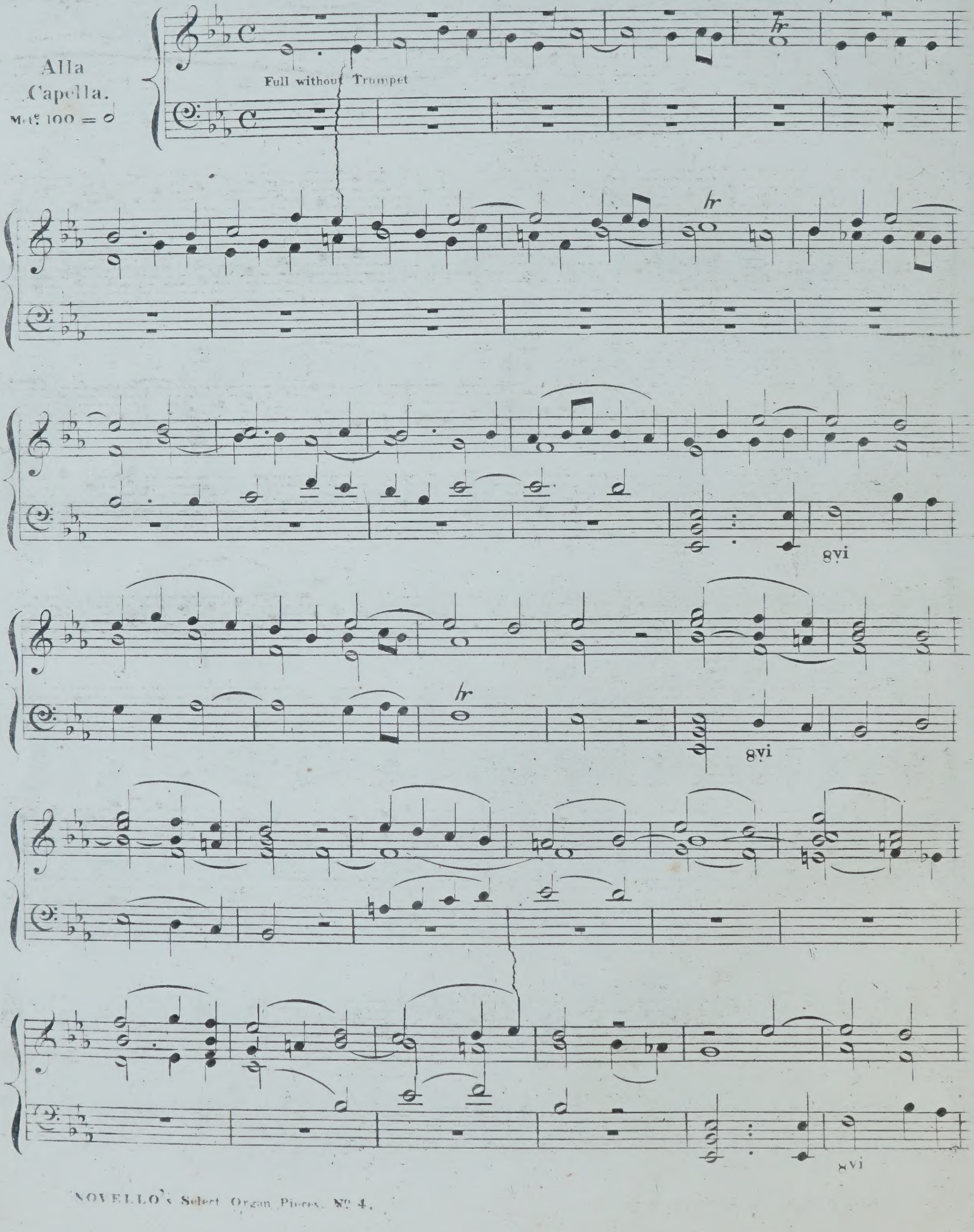
CHORUS.

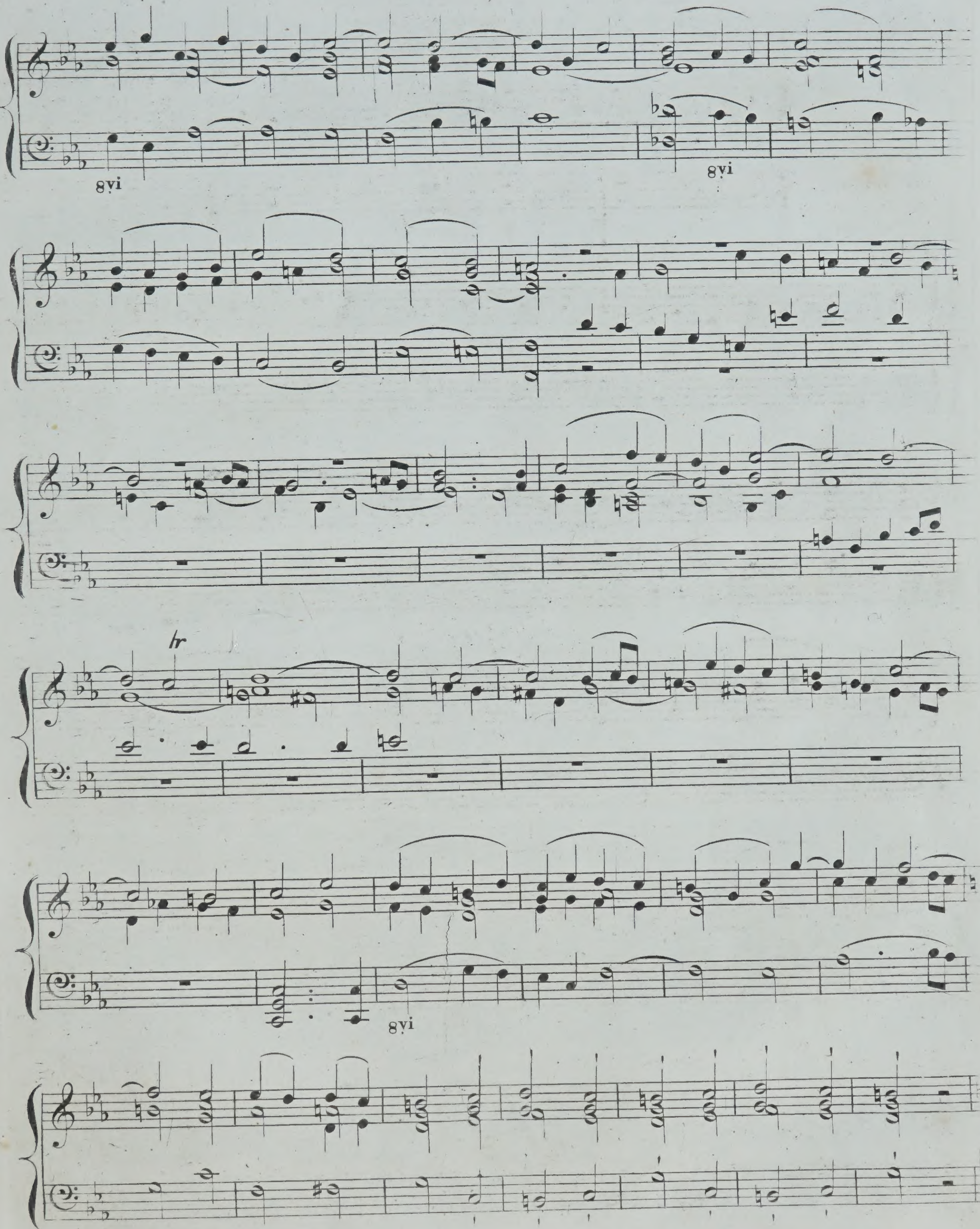
PROCEDENTI.

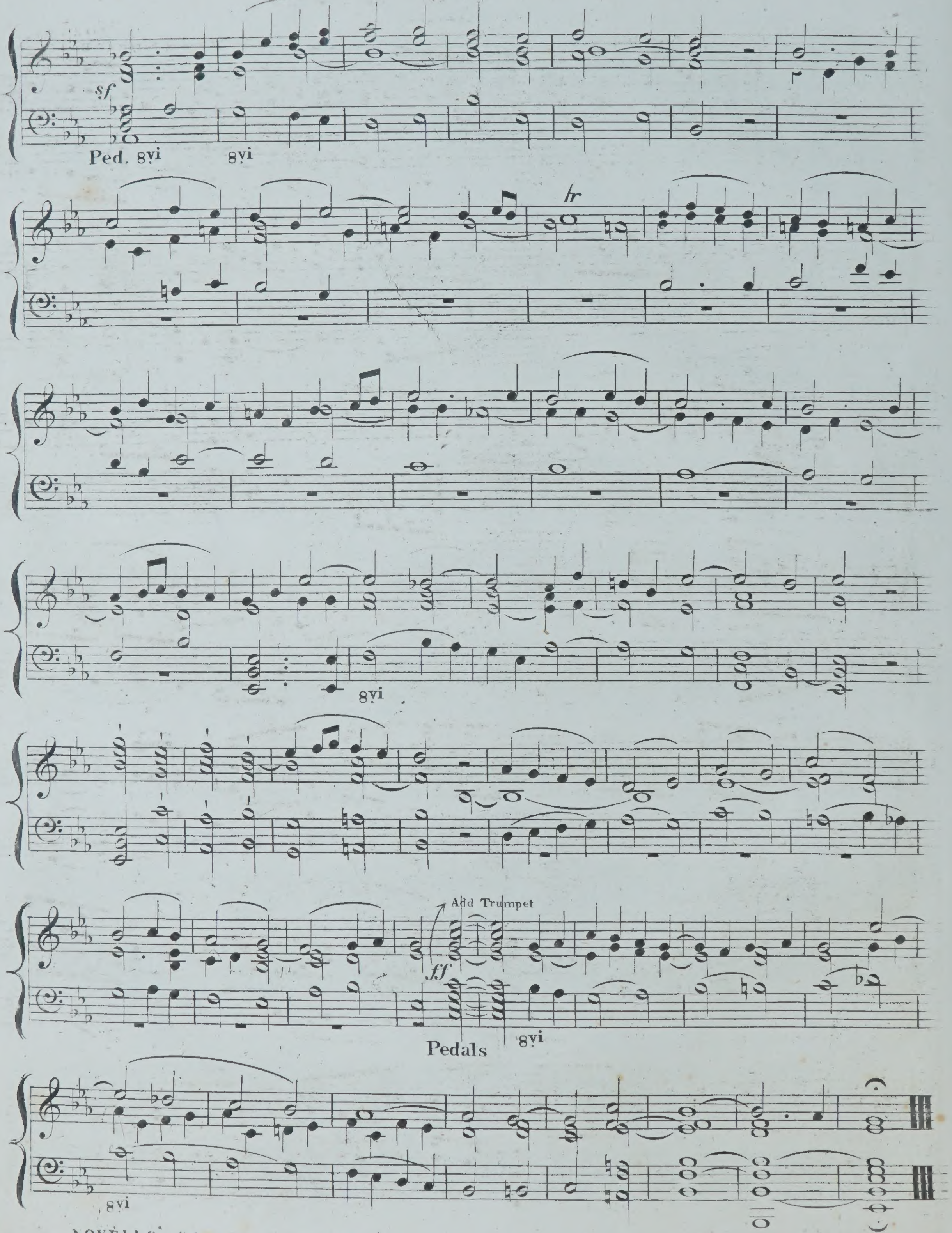
From a "Tantum Ergo."

V. NOVELLO.

From the "Sacred Music," Vol. 1. Page 99.


Alla Capella.
Metᵉ 100 = 𝅗𝅥
Full without Trumpet
tr
8vi
tr
8vi
8vi

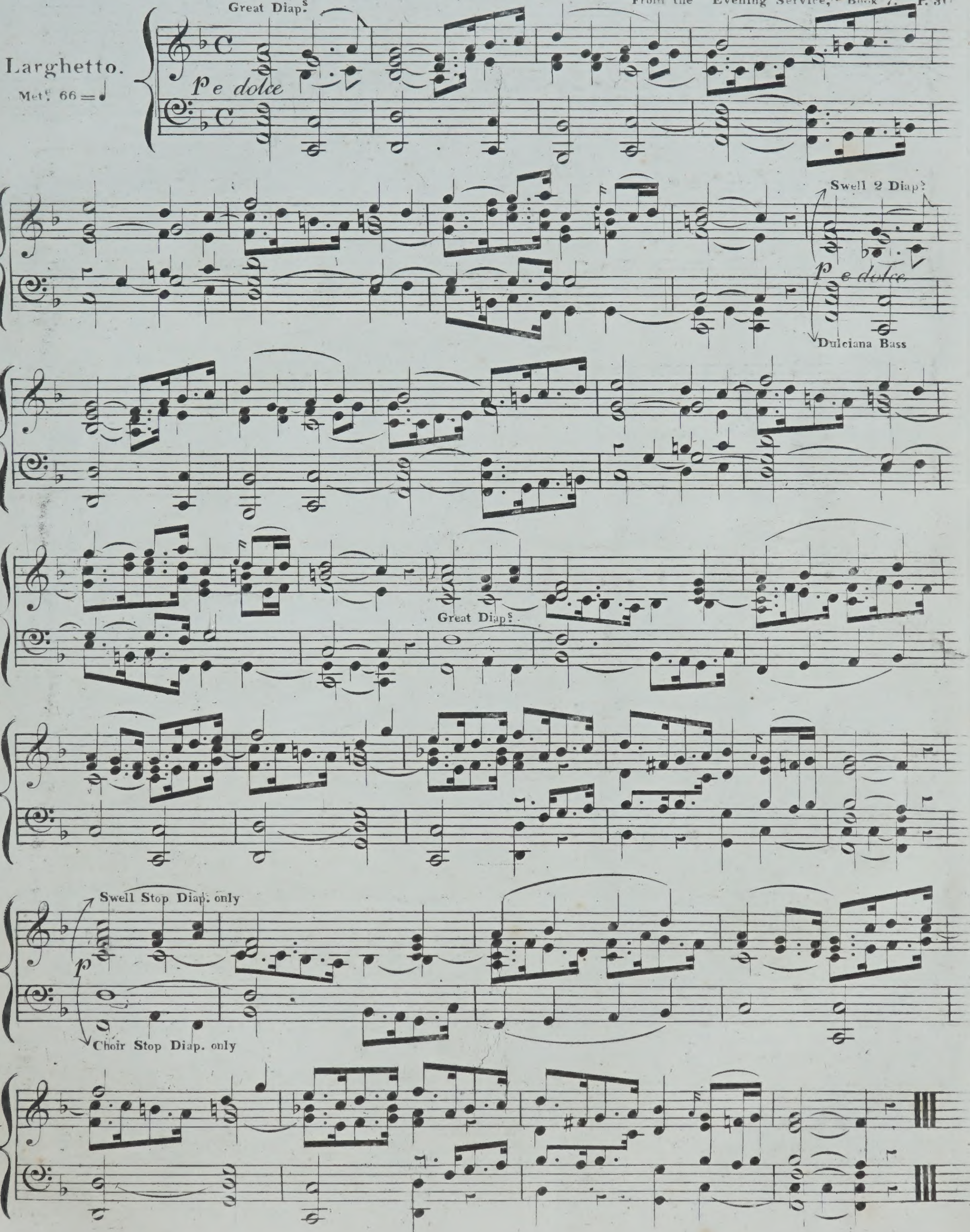

8vi
8vi
tr
8vi


sf
Ped. 8vi
8vi
tr
8vi
Add Trumpet
ff
Pedals
8vi
8vi

MARCH in "IDOMENEO."

MOZART.

From the "Evening Service," Book 7. P. 80


Larghetto.
Metr. 66 = ♩
Great Diaps.
p e dolce
Swell 2 Diaps.
p e dolce
Dulciana Bass
Great Diaps.
Swell Stop Diap. only
p
Choir Stop Diap. only

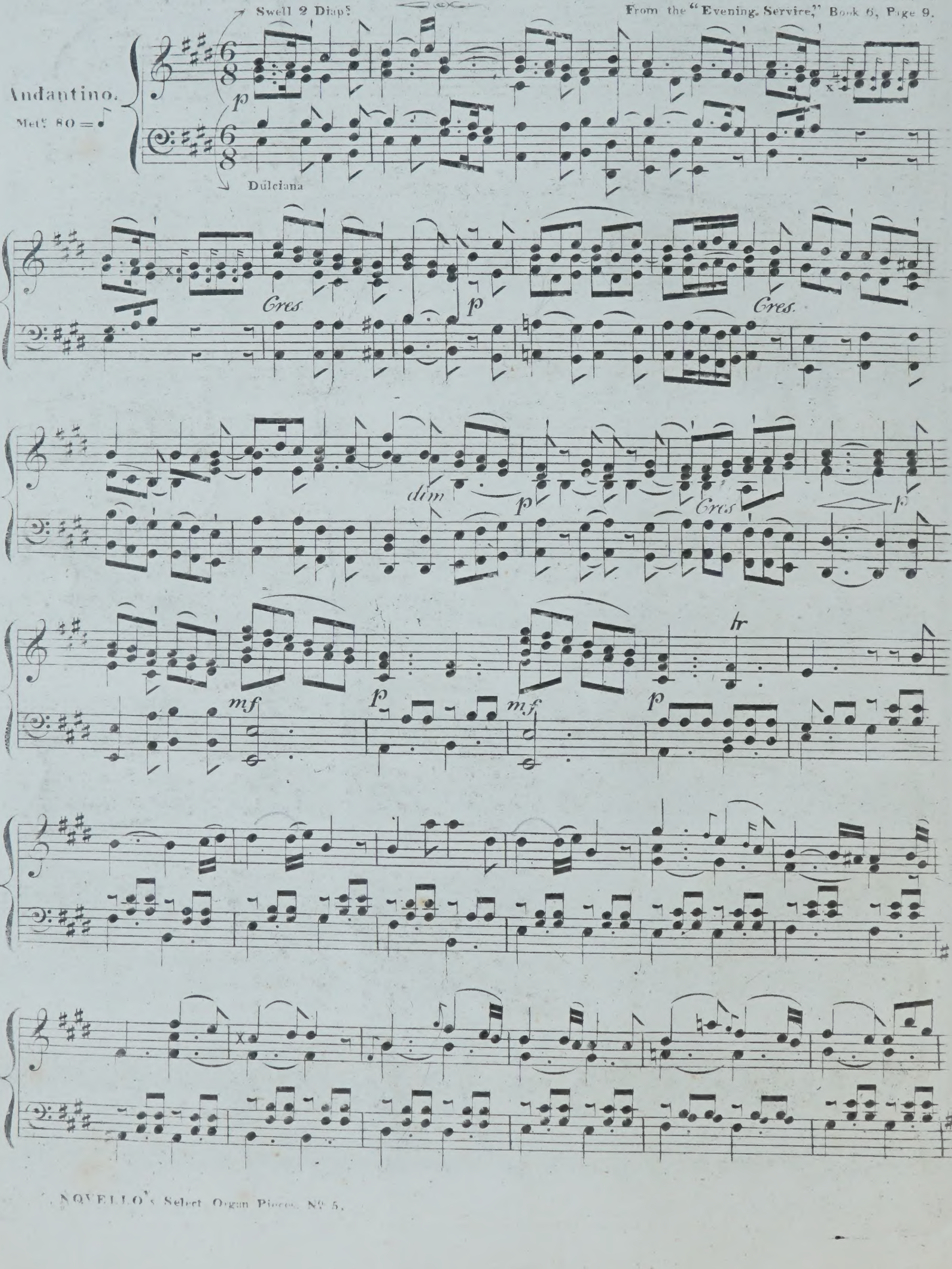
JESU BONE PASTOR.

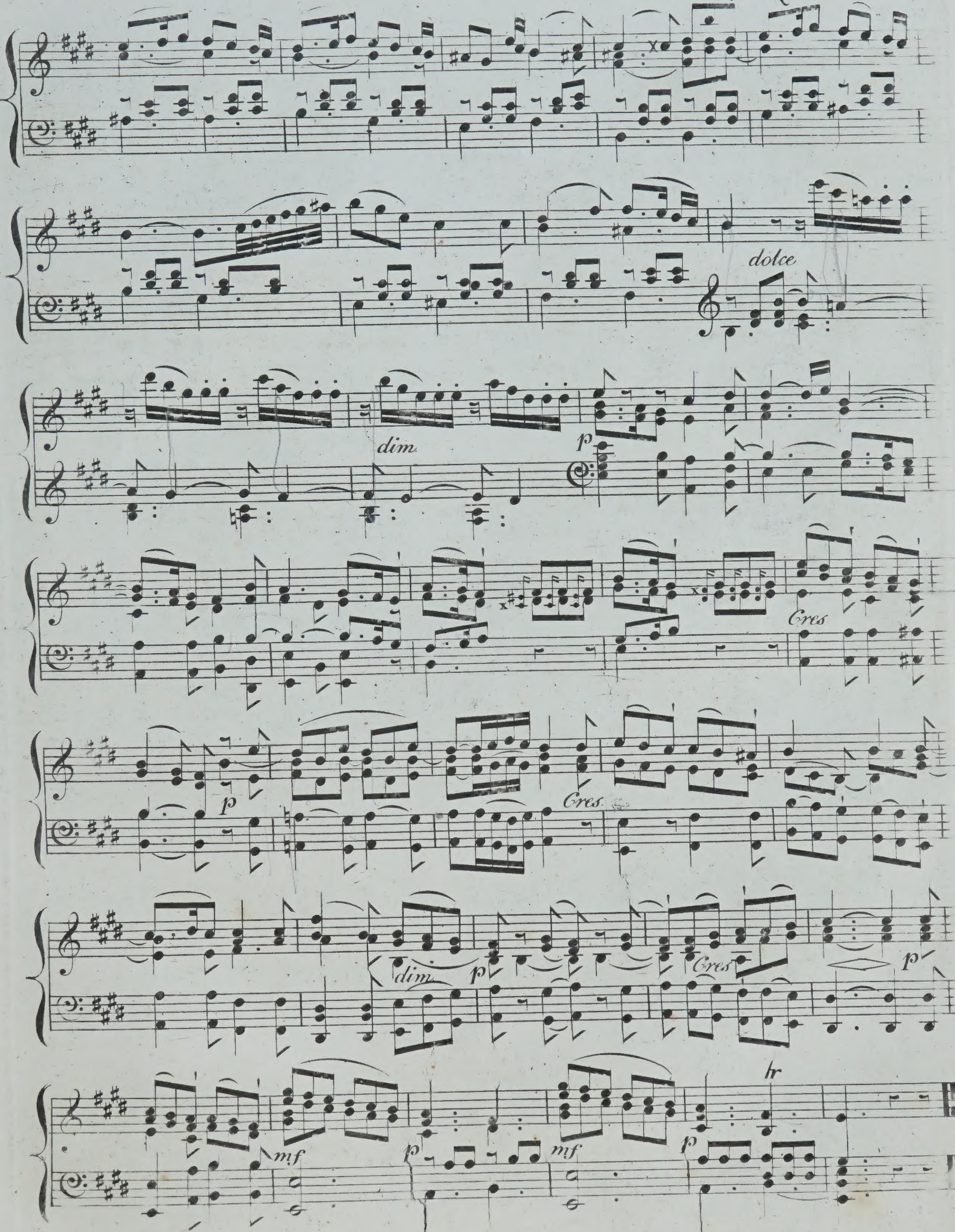
Quartett, Solo and Chorus.

From the "Placido il Mar."

MOZART.

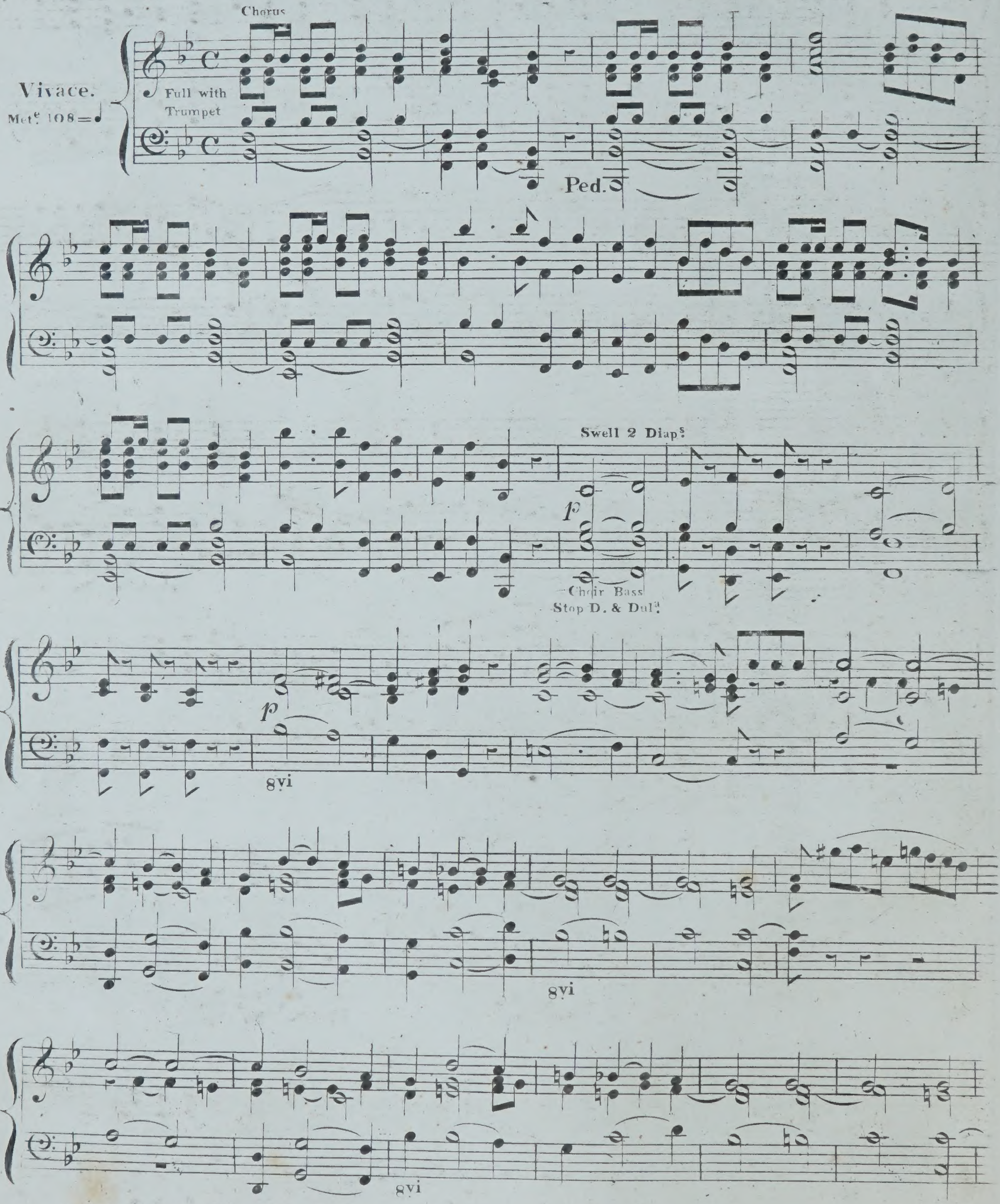
From the "Evening Service," Book 6, Page 9.

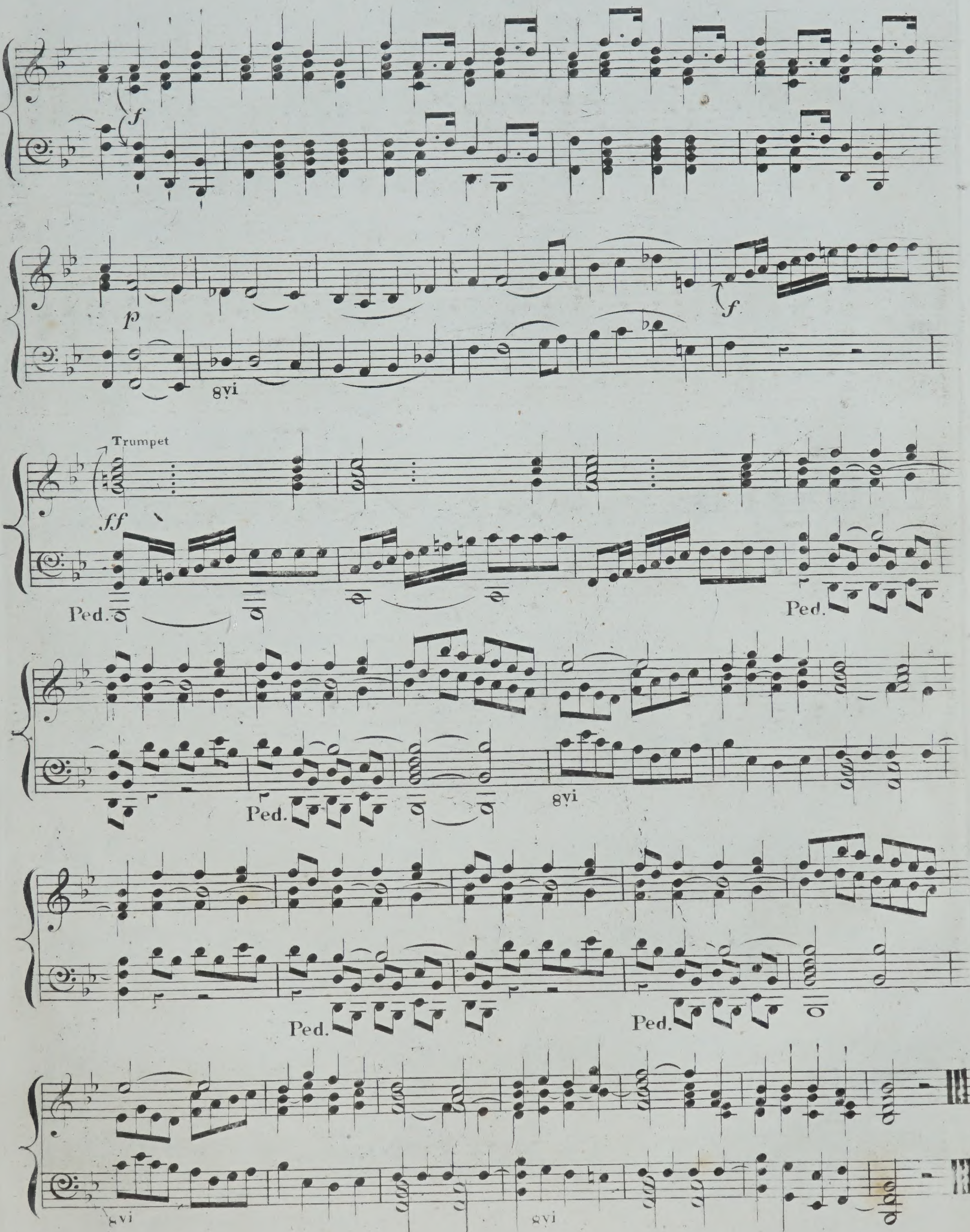

Swell 2 Diaps.
Andantino.
Metr. 80 = ♪
p
Dulciana
Cres
p
Cres.
dim
p
Cres
p
mf
p
mf
p
tr


dolce
dim
p
Cres
p
Cres
dim
p
Cres
p
mf
p
mf
p
tr

GLORIA.

From HAYDN'S First Mass.


Vivace.
Met^e 108 = ♩
Chorus
Full with Trumpet
Ped.
Swell 2 Diap^s.
f
Choir Bass Stop D. & Dul^a.
p
8vi
8vi
8vi


f
p
8vi
f
Trumpet
ff
Ped.
Ped.
Ped.
8vi
Ped.
Ped.
8vi
8vi

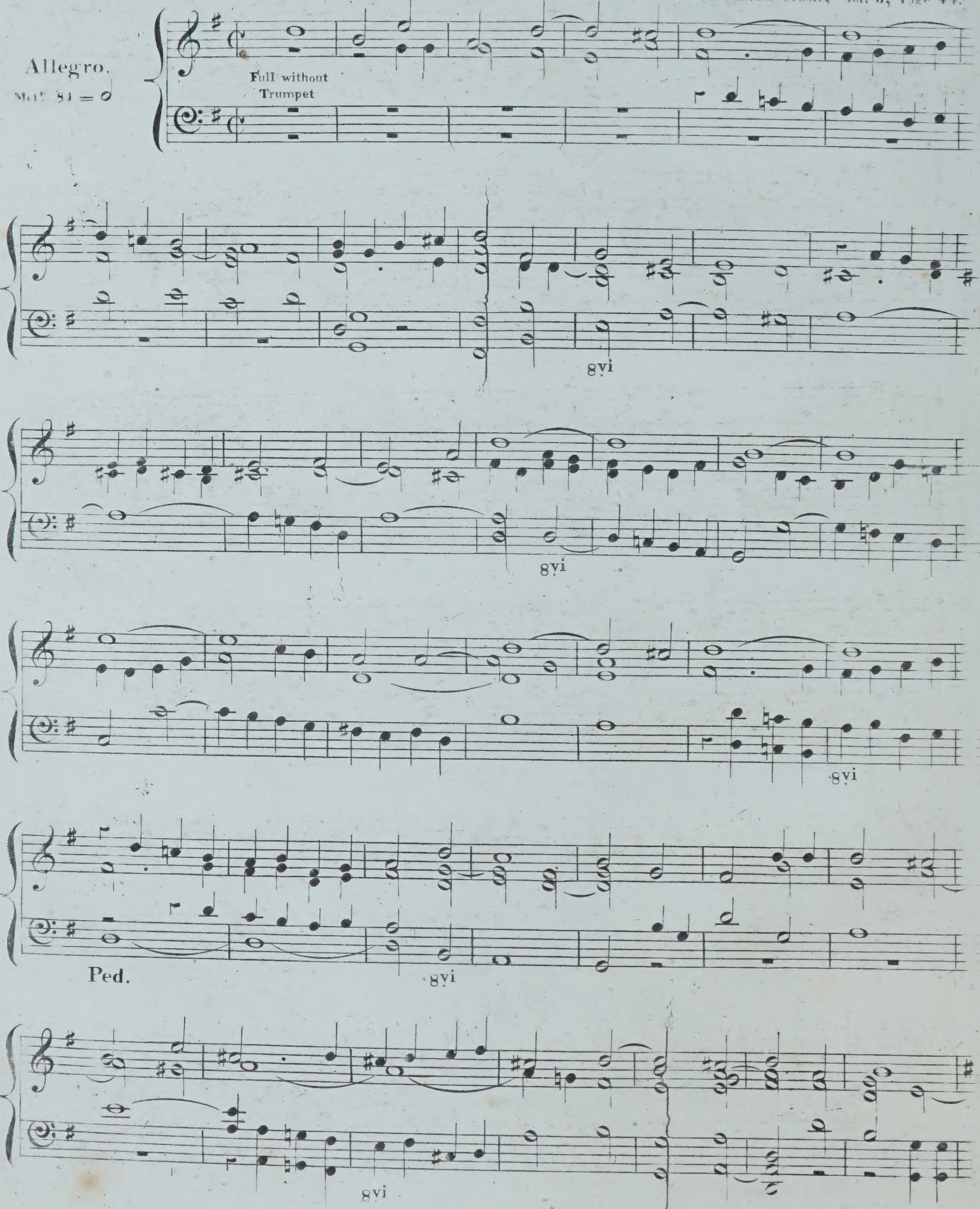
CHORUS (32)

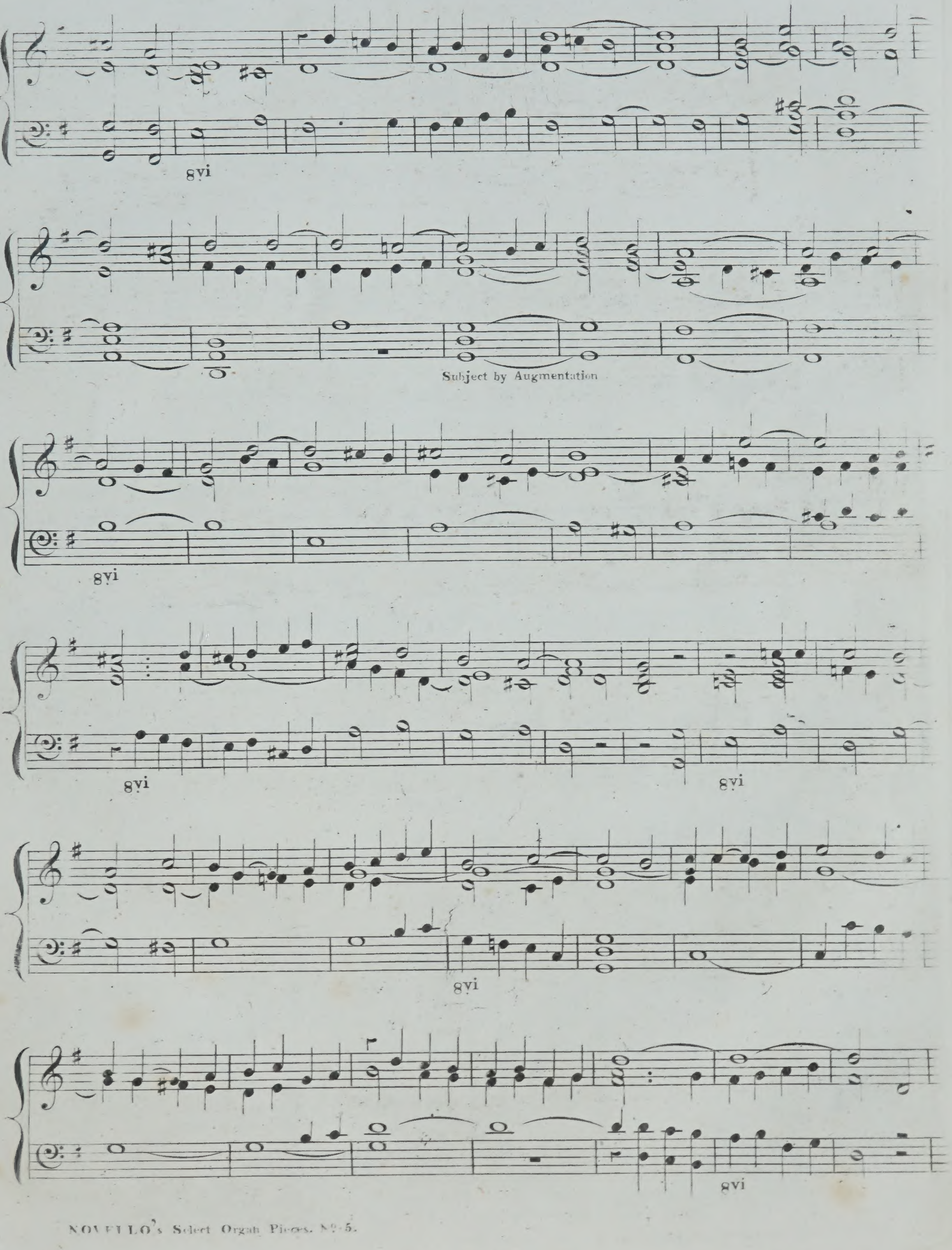
TU ES SACERDOS.

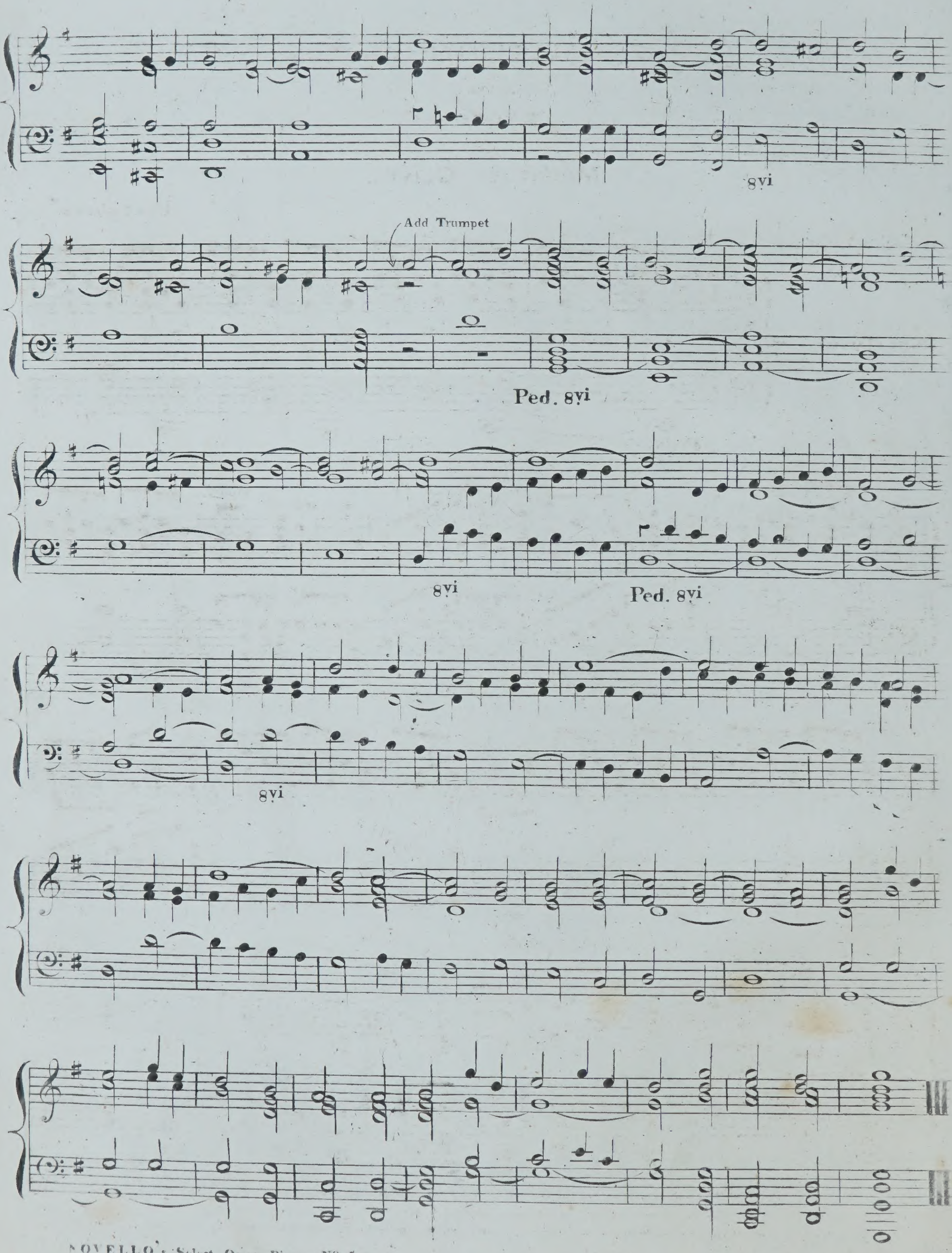
From the "Dixit Dominus" in C.

L. LEO.

From the "Fitzwilliam Music," Vol. 3, Page 44.


Allegro.
Met. 84 = 𝅗𝅥
Full without Trumpet
8vi
8vi
8vi
Ped.
8vi
8vi


8vi
Subject by Augmentation
8vi
8vi
8vi
8vi
8vi


8vi
Add Trumpet
Ped. 8vi
8vi
Ped. 8vi
8vi

THE HALLELUJAH CHORUS

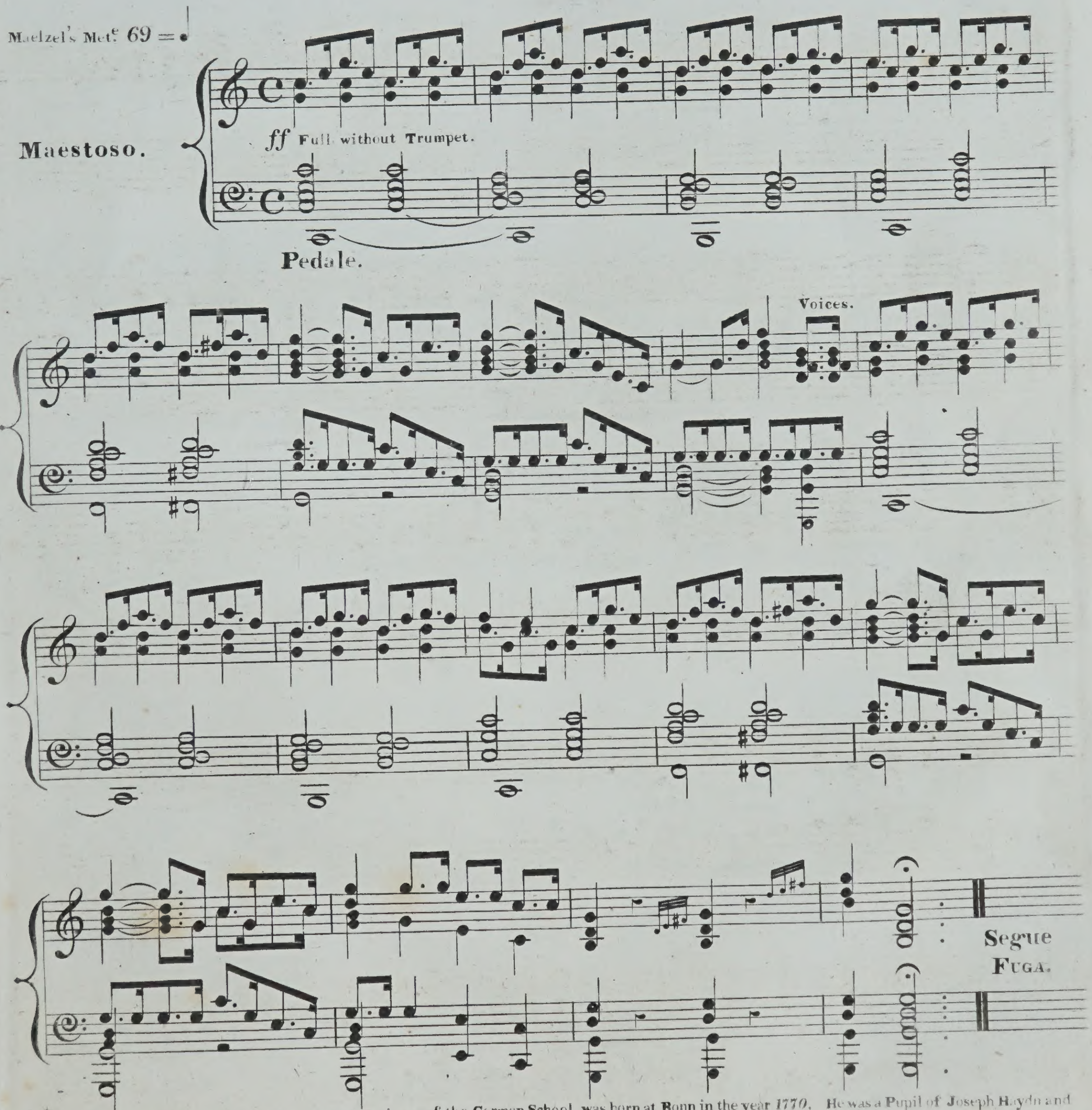
FROM

ENGEDI,

OR

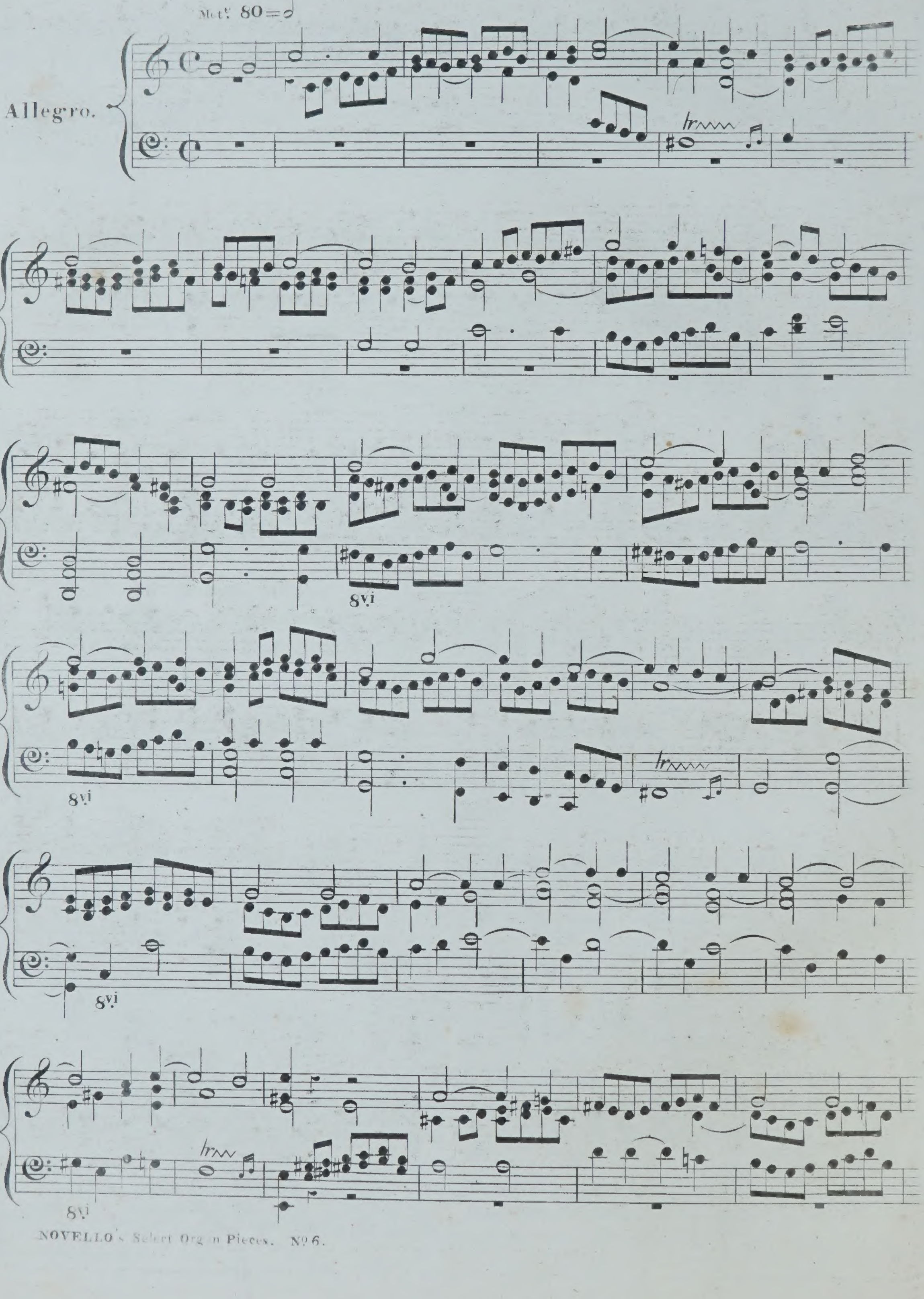
MOUNT OF OLIVES.

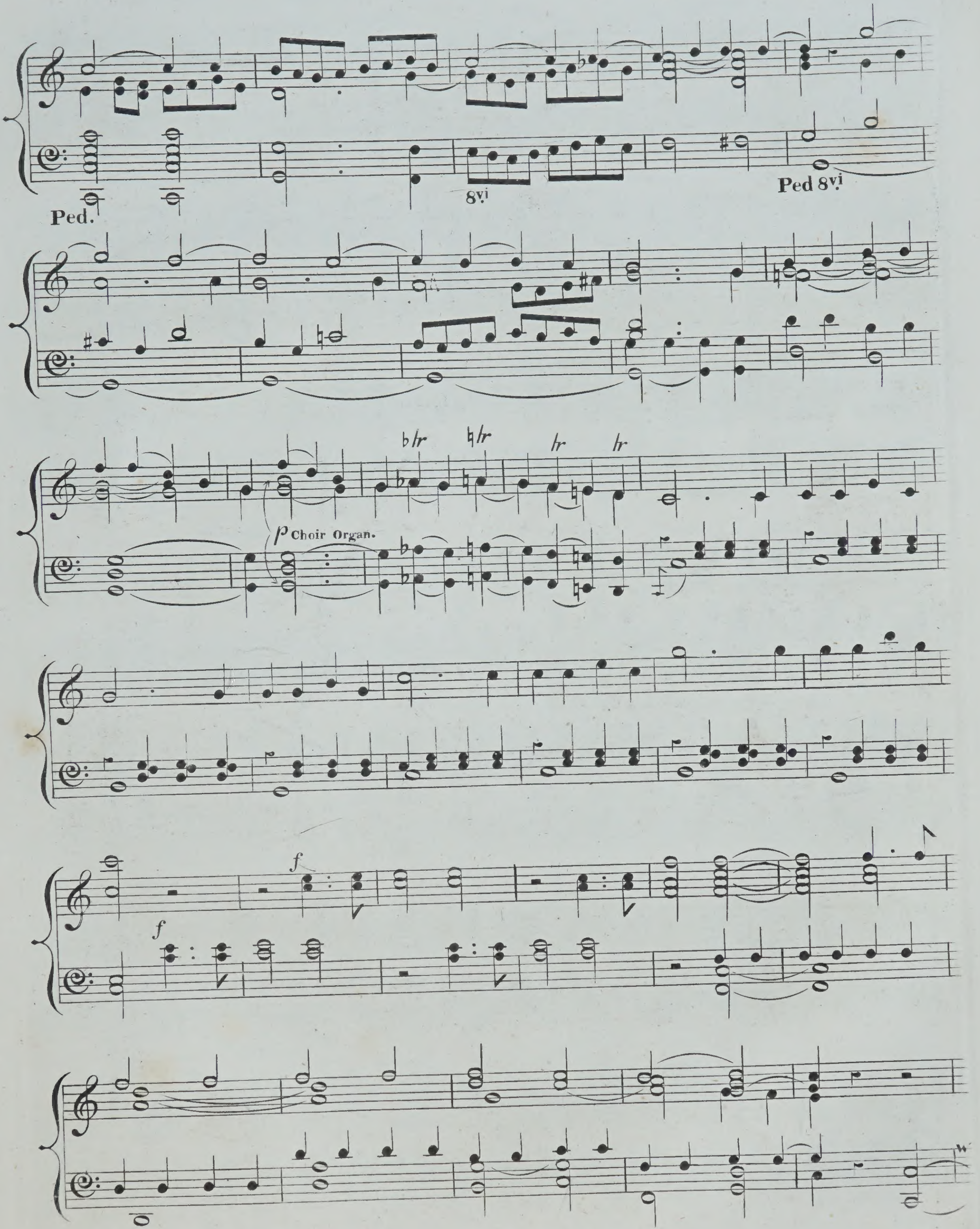
BEETHOVEN.*

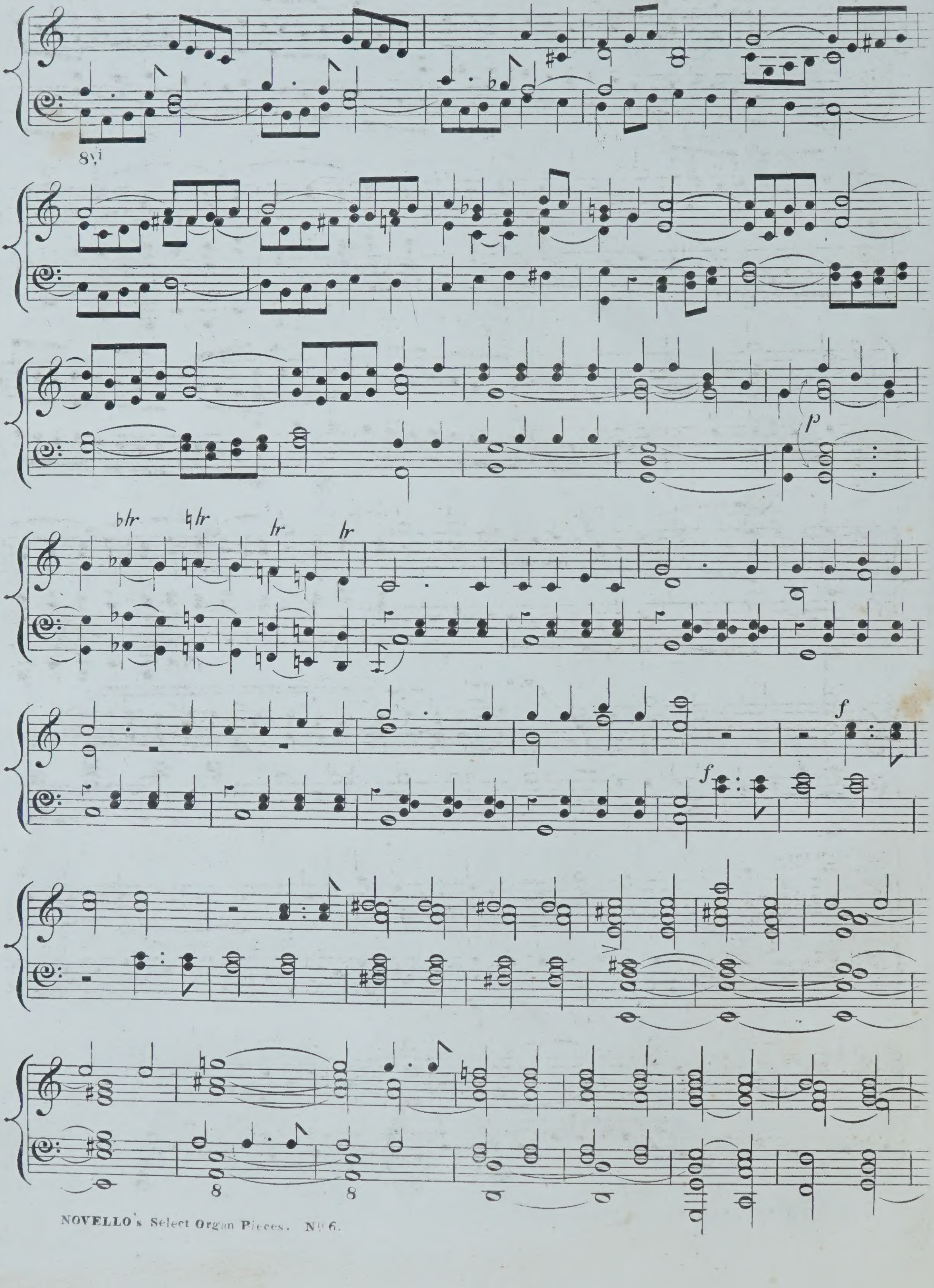

Maelzel's Met? 69 = ♩
Maestoso.
ff Full without Trumpet.
Pedale.
Voices.
Segue
FUGA.

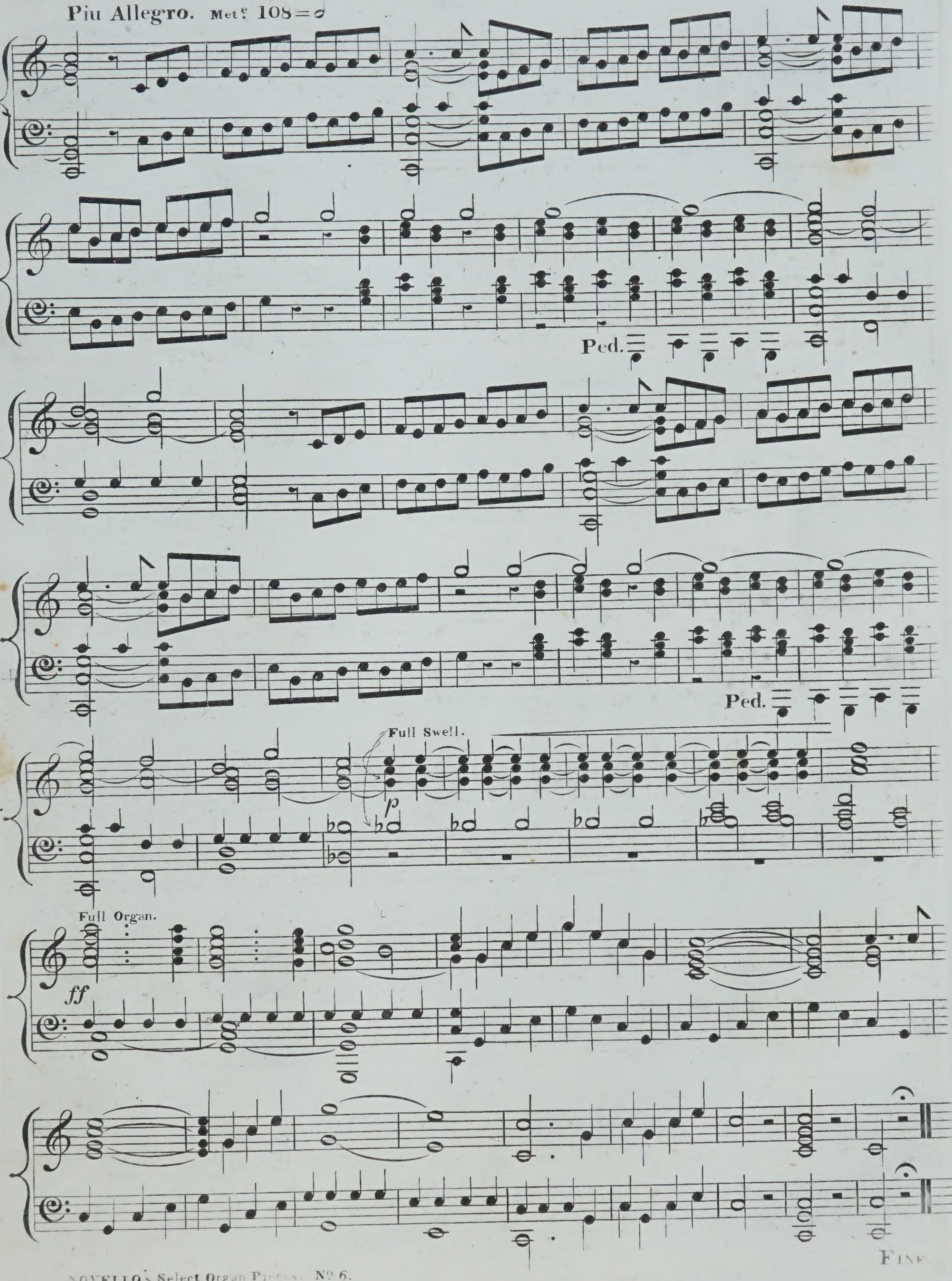
---

* Ludwig Von Beethoven, one of the greatest Geniuses of the German School, was born at Bonn in the year 1770. He was a Pupil of Joseph Haydn and Albrechtsberger. As an admirable Performer, and especially in extempore playing, he is said to have nearly approached MOZART; while his Compositions particularly his Sinfonies and Orchestral productions, may, for originality and vigour, be justly ranked with those of MOZART and HAYDN. He died at Vienna in March 1827.

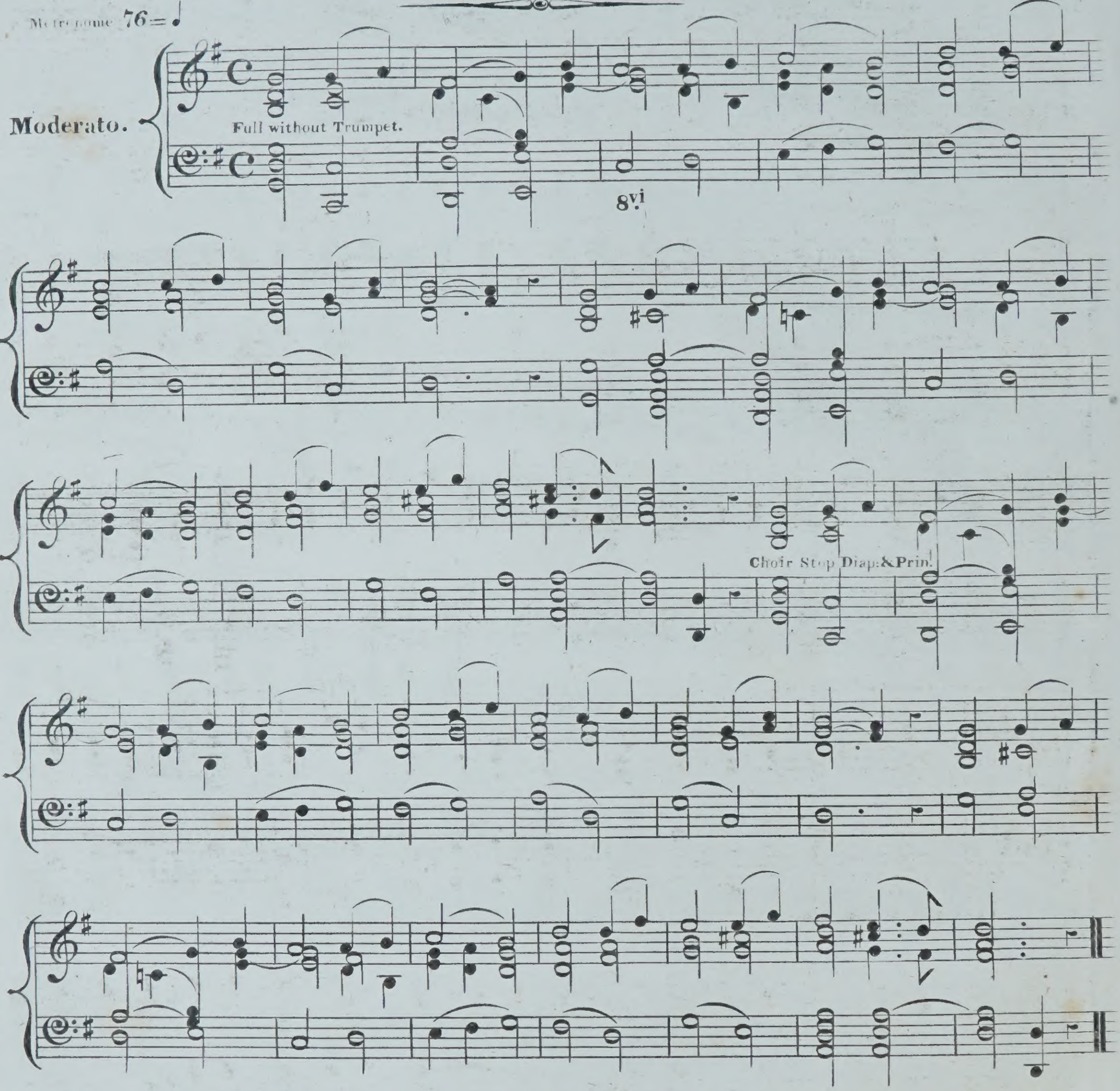

Metᵉ 80 = 𝅗𝅥
Allegro.
tr
8vi
8vi
tr
8vi
8vi
tr


Ped.
8vi
Ped 8vi
♭tr
♮tr
tr
tr
p Choir Organ.
f
f

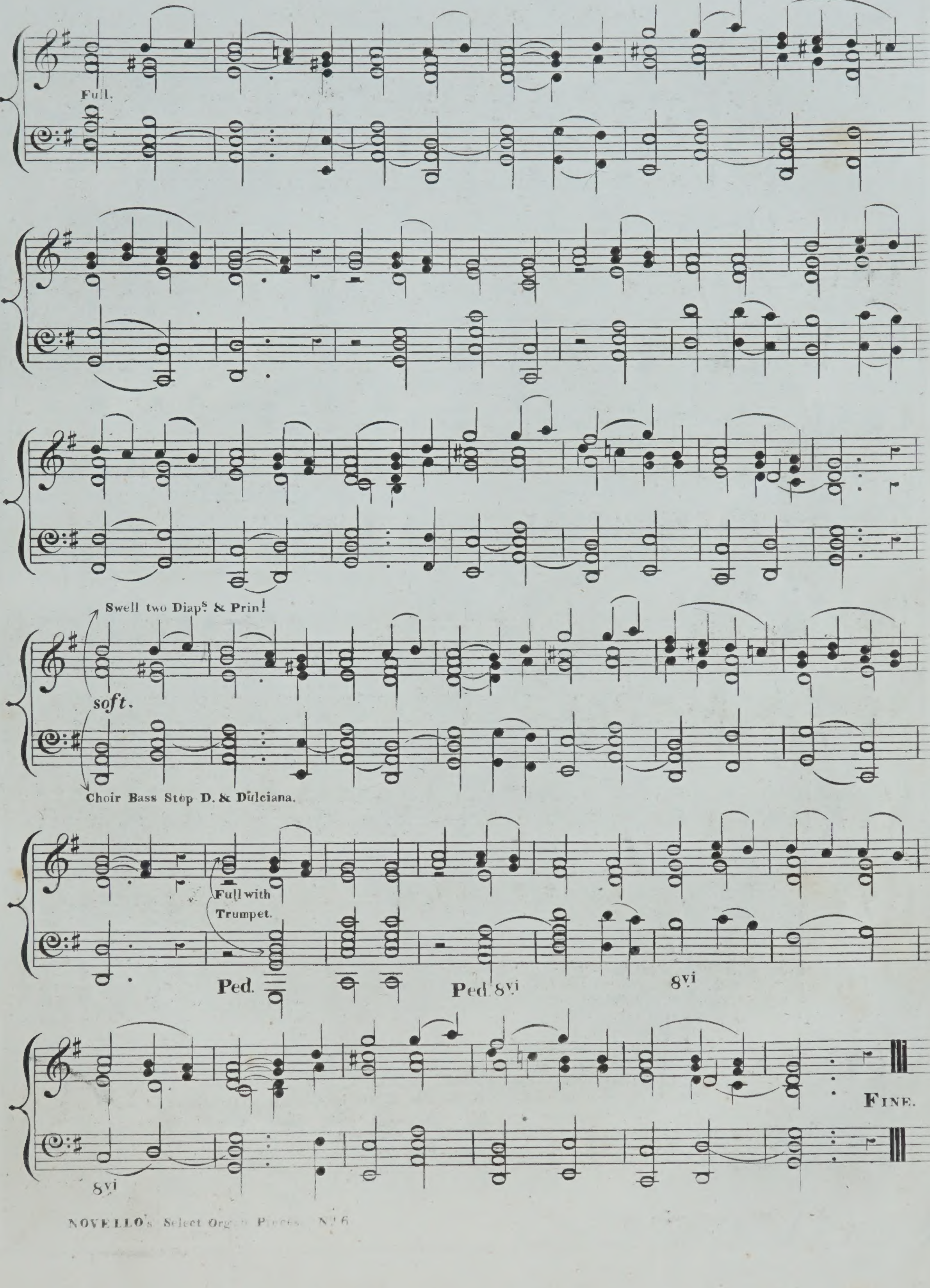

8vi
p
f
f
f
8
8


Piu Allegro. Met.º 108 = 𝅗𝅥
Ped.
Ped.
Full Swell.
p
Full Organ.
ff
Fine

*GLUCK'S MARCH in "ALCESTE."



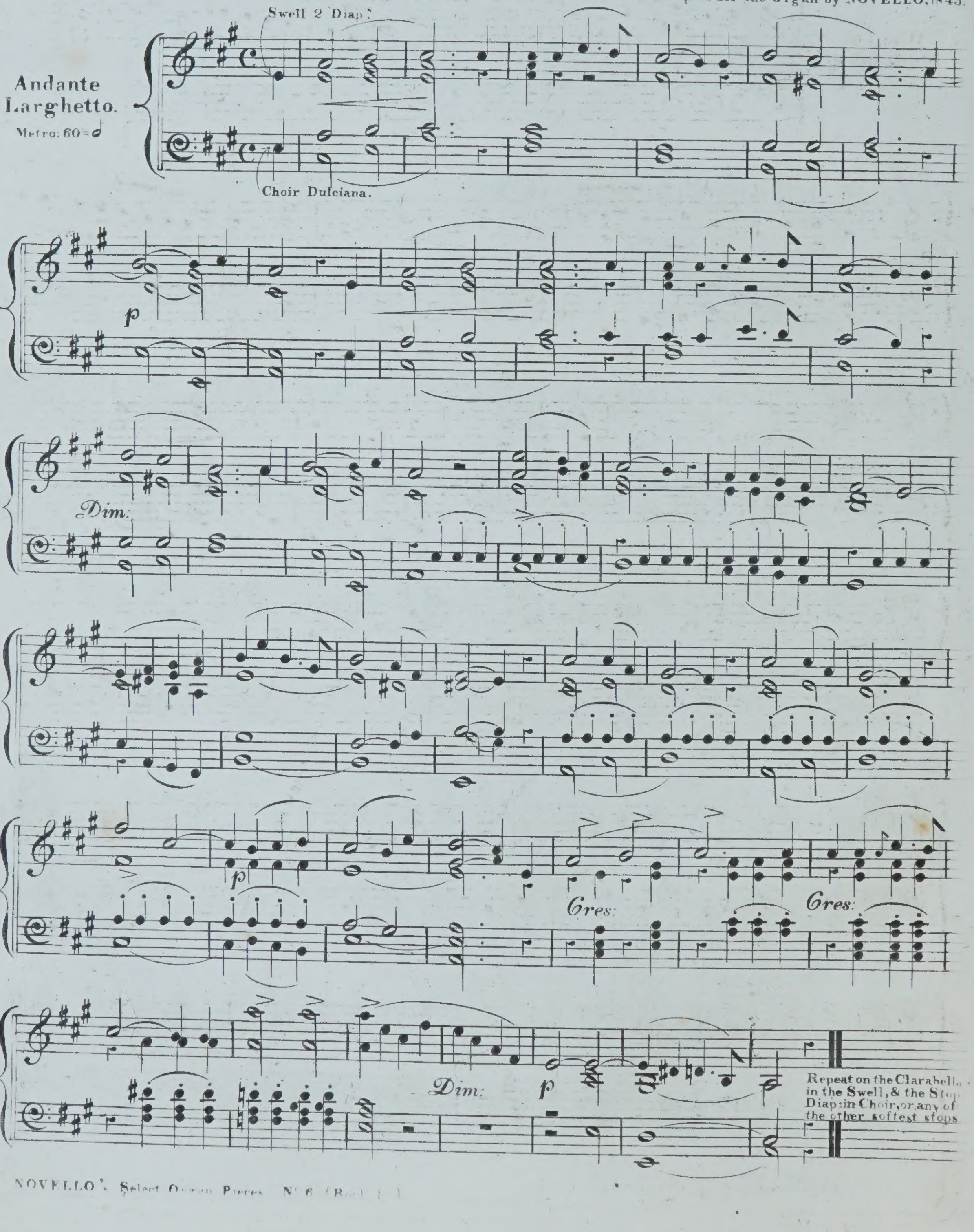
***CHRISTOPHER GLUCK** was born in the year *1714* at Weidenwangen in the Upper Palatinate, where his Father was head forester to Prince Lobkowitz. After wandering for some time as an itinerant Musician, he took some lessons of Martini & became Composer in Prince Melzi's Establishment at Milano, where he also wrote several Operas. In *1745* he was invited to England where he composed, amongst other Pieces, an Opera entitled "La Caduta de Giganti." GLUCK next proceeded to Copenhagen and thence to Germany, where he composed several Dramatic and other Works, and zealously applied himself to repair the defects of his education, both by the study of languages and by associating with individuals distinguished in the literary world. In *1754* he again visited Italy, and returned, in a few years, once more to Vienna, where he produced his celebrated Operas, "Orfeo" and "Alceste:" the former was first performed in *1764*, and the latter in *1768*. He was next invited to Paris where in *1776* occured the famous "Musical War" between him and Piccini, which for a considerable time divided the Theatrical Circles in that lively Capital. He resided several years after at Vienna, where he peaceably enjoyed his ruputation and fortune. GLUCK died of an apoplectic attack in *1787*, leaving a fortune of nearly five and twenty thousand pounds. Mozart, was a great admirer of GLUCK's delightful Operas, and even took some parts of them as models in the formation of his own incomparable style of dramatic music: but, with the exception of Mozart, no one has ever exceeded the exquisite Operas of GLUCK; especially in their grand severity of style, their deep pathos, profound expression and refined poetic feeling.


Full.
Swell two Diap^s. & Prin^l.
soft.
Choir Bass Stop D. & Dulciana.
Full with Trumpet.
Ped.
Ped 8^vi
8^vi
8^vi
Fine.

A CANTABILE MOVEMENT,

FOR THE SOFT STOPS.

Composed by **MENDELSSOHN**.
Adapted for the Organ by **NOVELLO**, 1843.


Andante Larghetto.
Metro: 60 = 𝅗𝅥
Swell 2 Diap:
Choir Dulciana.
p
Dim:
Dim:
Gres:
Gres:
Dim:
p
Repeat on the Clarabella in the Swell, & the Stop Diap: in Choir, or any of the other softest stops

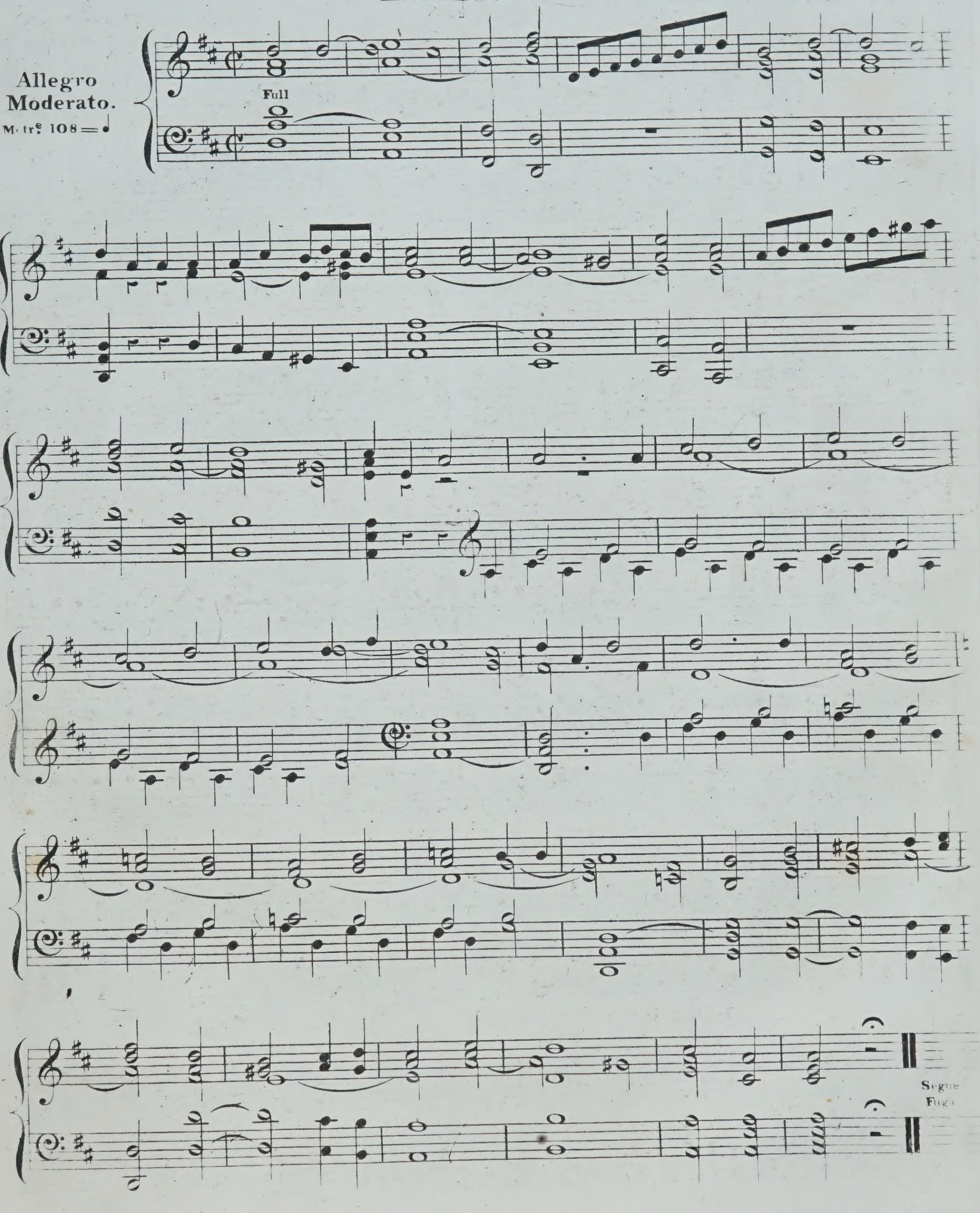
SICUT ERAT.

From the "Dixit Dominus" in D.
Composed for 2 Choirs & 2 Orchestras.

Leo.

From the "Fitzwm. Music," Vol. 5, P. 42.

Allegro Moderato.
Metre. 108 = ♩

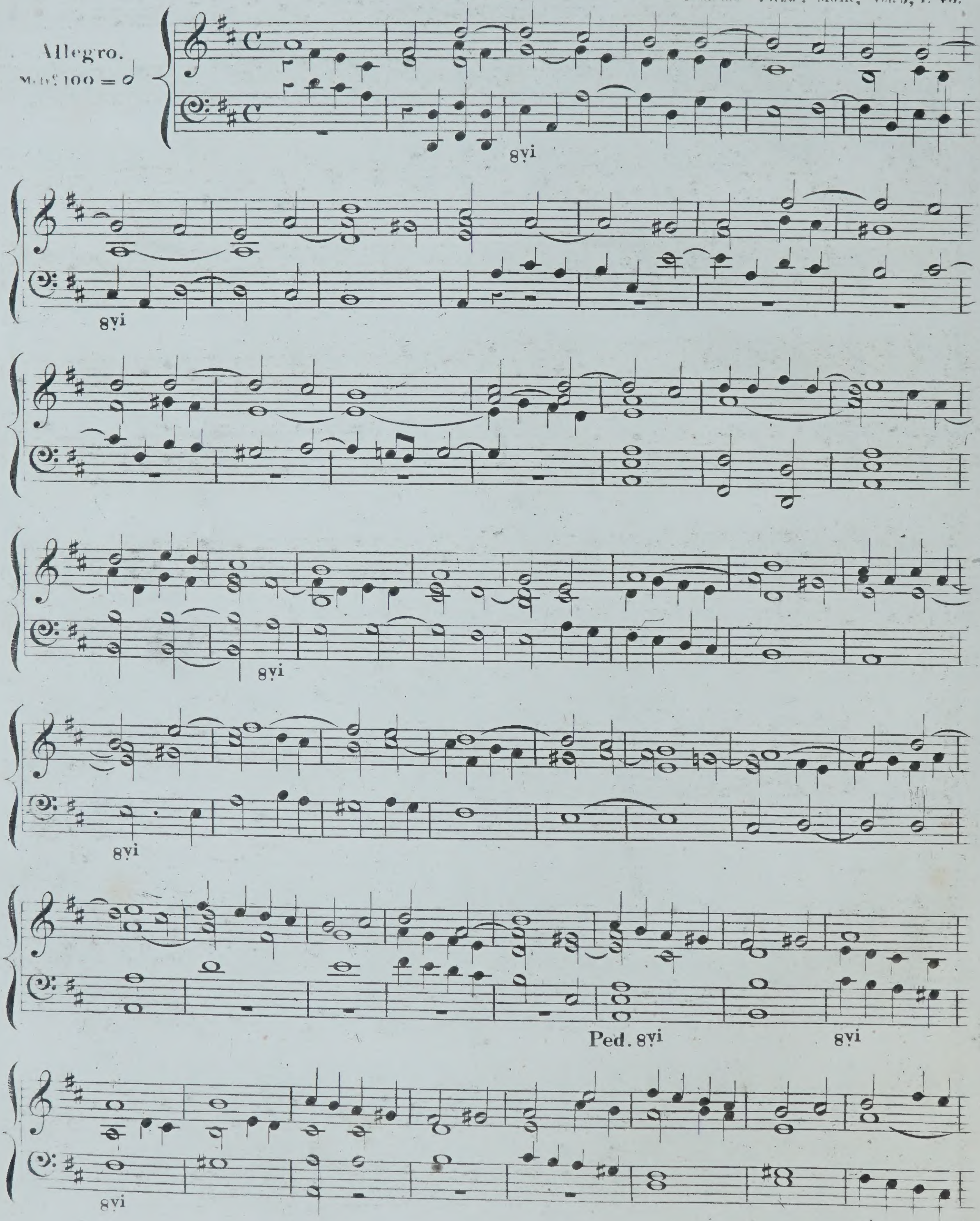


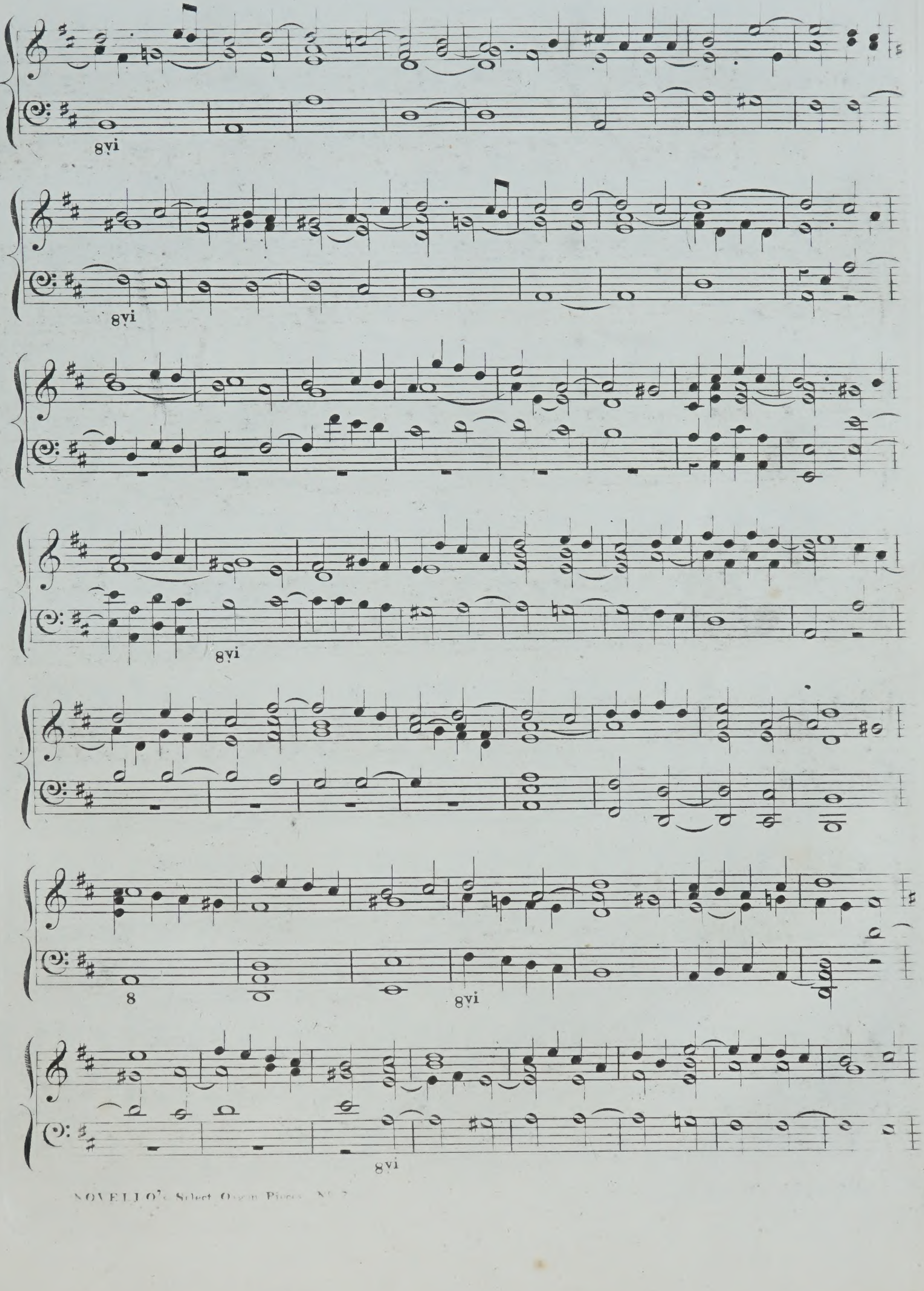
Fugue.

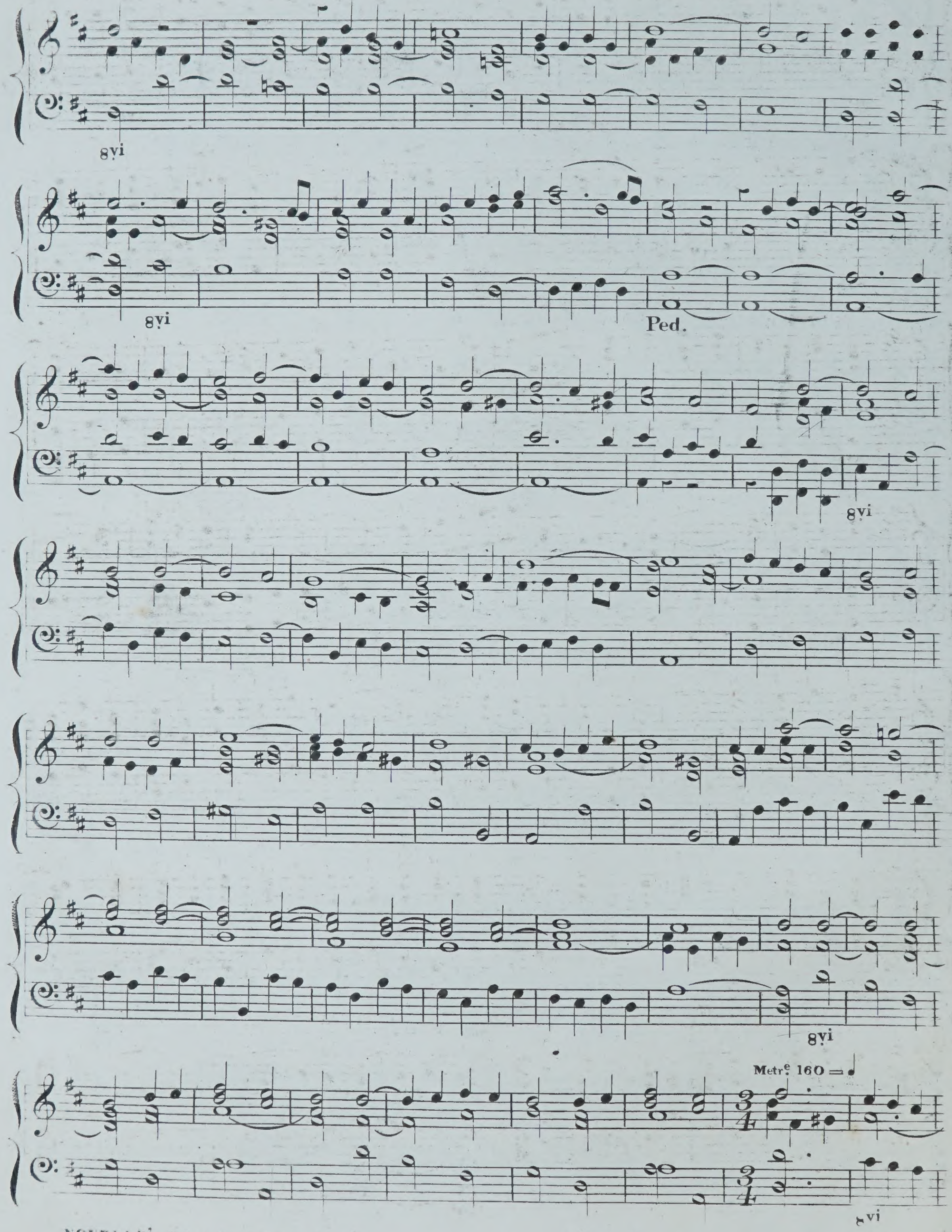
Leo.

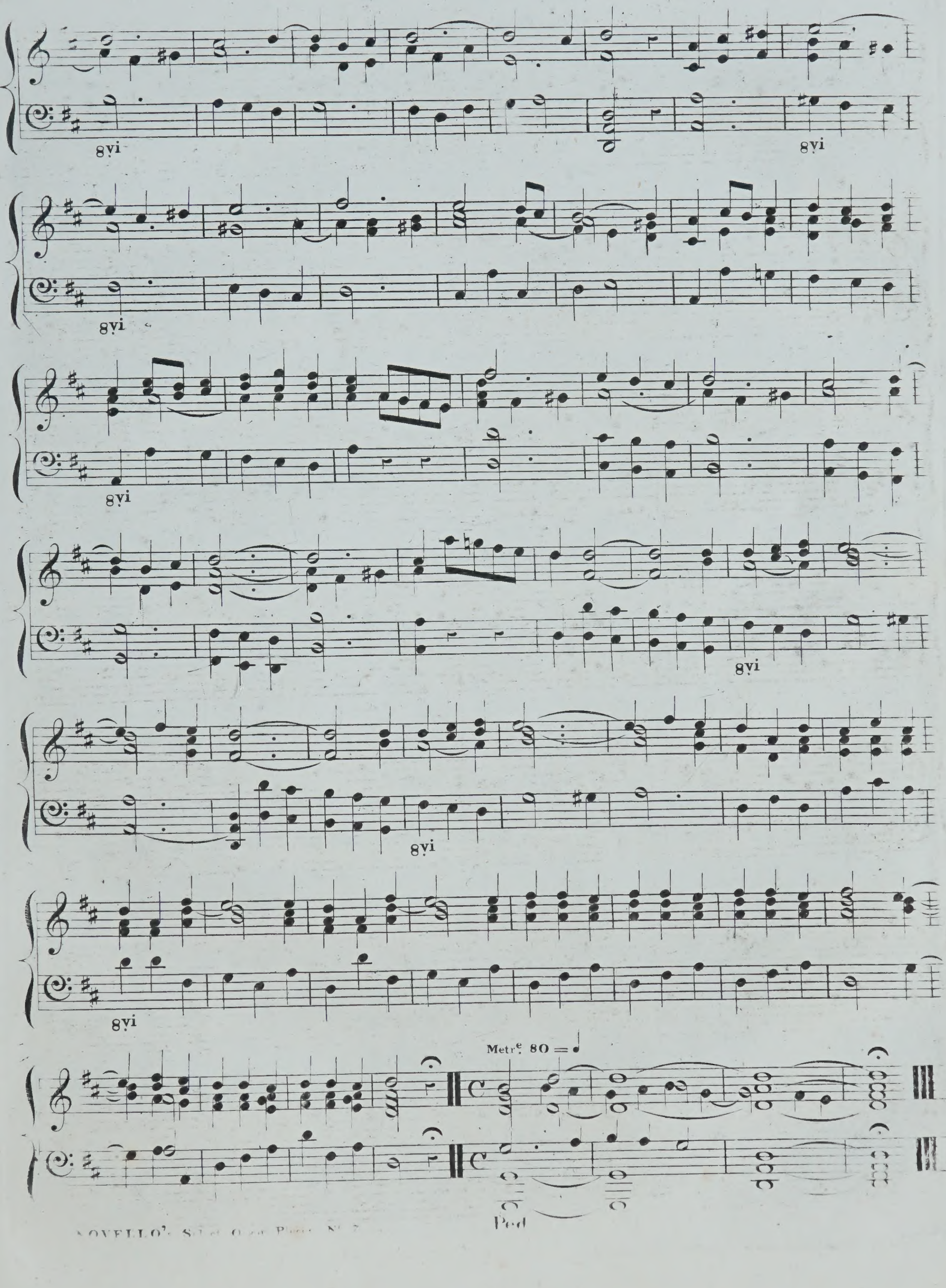
From the "Fitzw^m. Music," Vol. 5, P. 46.

Allegro.
Metr. 100 = 𝅗𝅥


8vi
8vi
8vi
8vi
Ped. 8vi
8vi
8vi
8vi


8vi
8vi
8vi
8
8vi
8vi


8vi
8vi
Ped.
8vi
8vi
Metr.e 160 = ♩
8vi

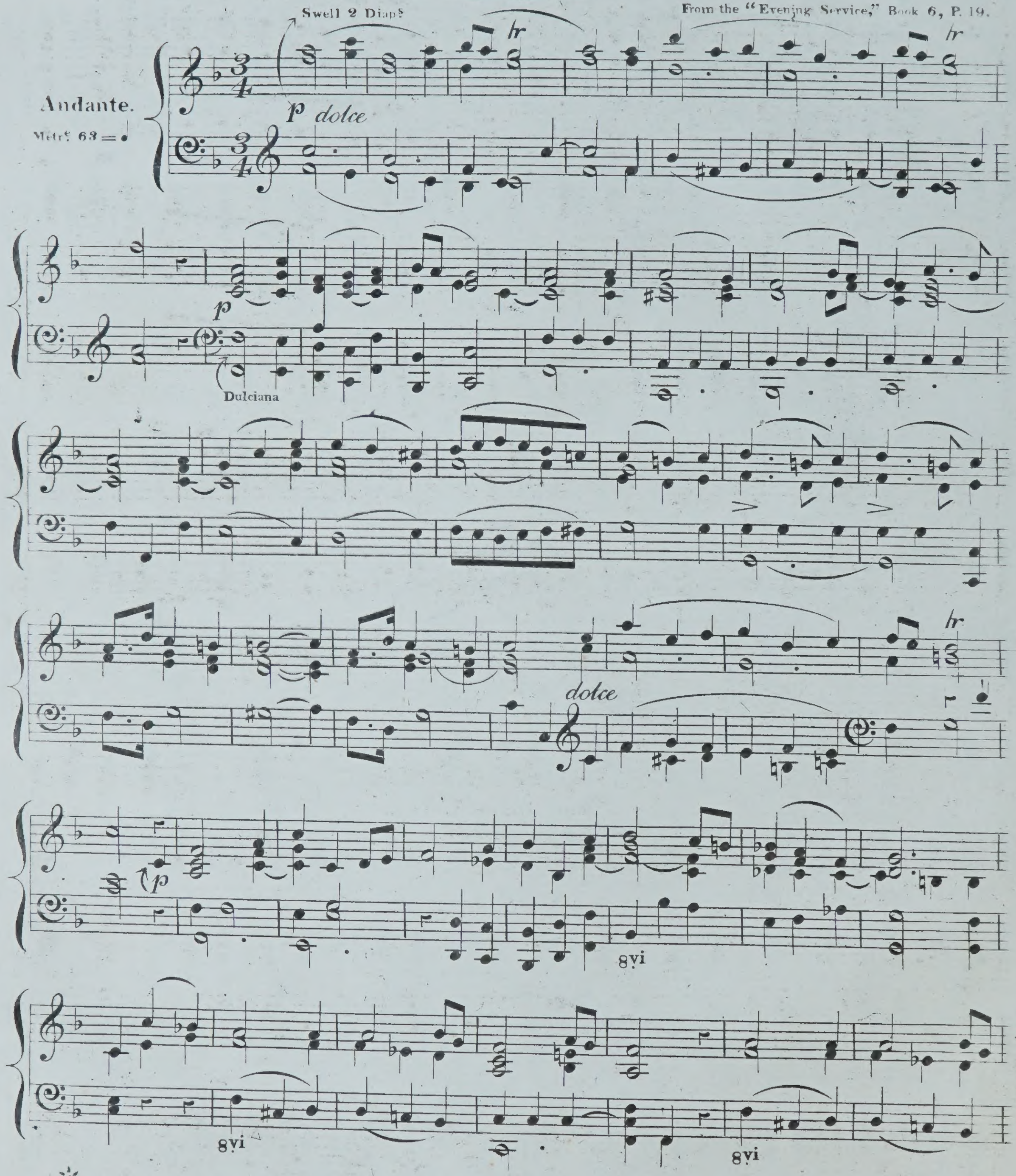

8vi
8vi
8vi
8vi
8vi
8vi
8vi
Metr.e 80 = ♩
Ped

JESU A[illegible] NOS.

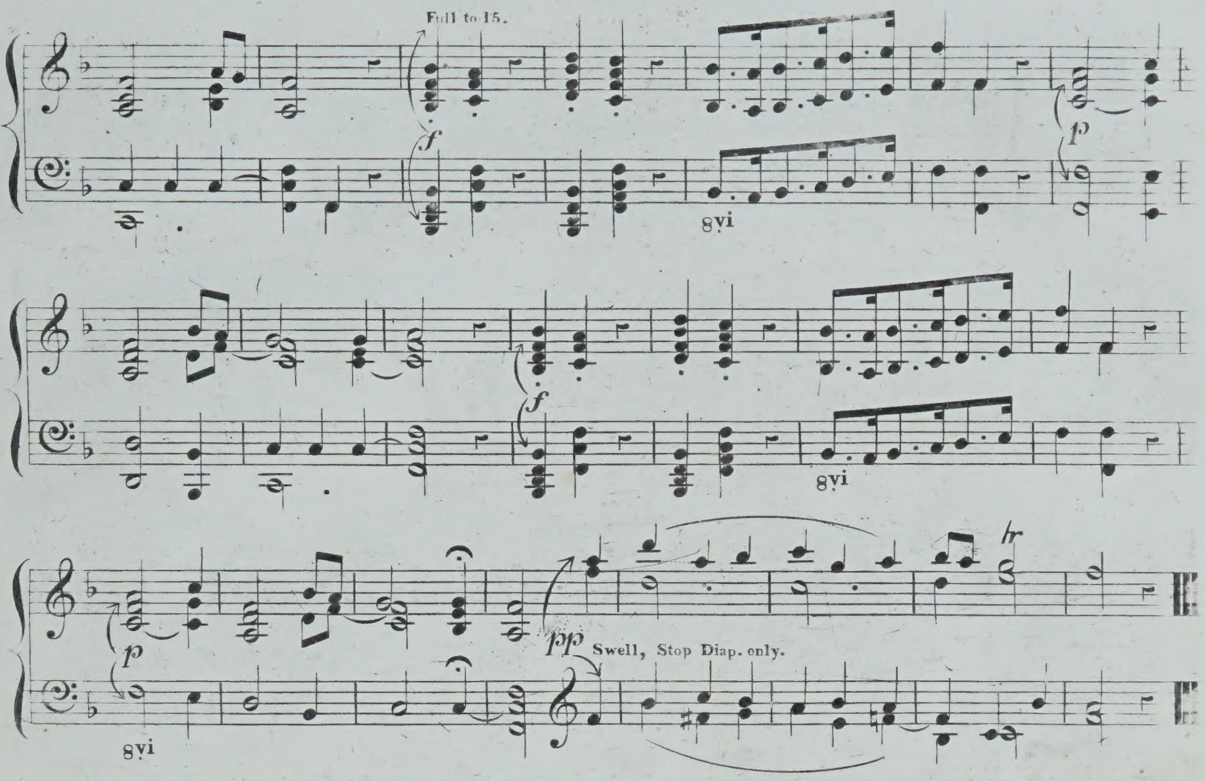
Bass Solo and Chorus.

WINTER.⁂

From the "Evening Service," Book 6, P. 19.



⁂ PETER WINTER. This eminent Composer was Violinist and Chapel-Master to the King of Bavaria. He was born in 1758 (one year before Handel died), and in 1770 he conducted the Orchestra at Munich. He not only composed for the Theatres of his own country, but has enriched the Italian Stage by many excellent Works. His productions for the Church also are distinguished by great sweetness of melody and richness of harmony. WINTER visited England at the time that Mrs Billington was in the zenith of her fame, and he wrote several of his finest Operas ex- ssly for that delightful Singer. He died lately in Germany at a very advanced age.


Full to 15.
f
8vi
p
f
8vi
p
8vi
pp
Swell, Stop Diap. only.

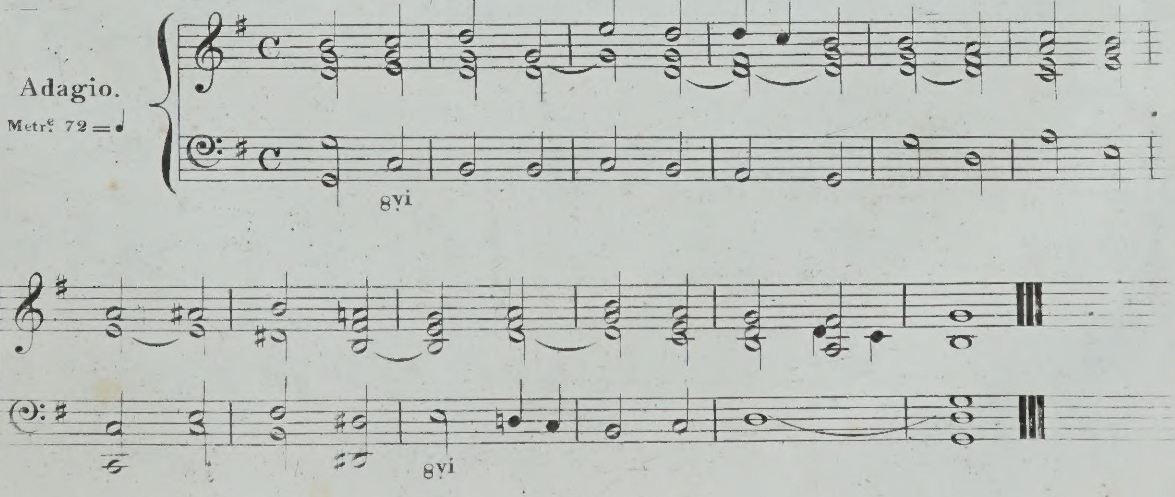
STABAT MATER.

Chant for 4 Voices.

Winter.

From the "Evening Service," Book 7, P. 28.

First time, on Great Diap. Second time, on Swell; last time, Full.

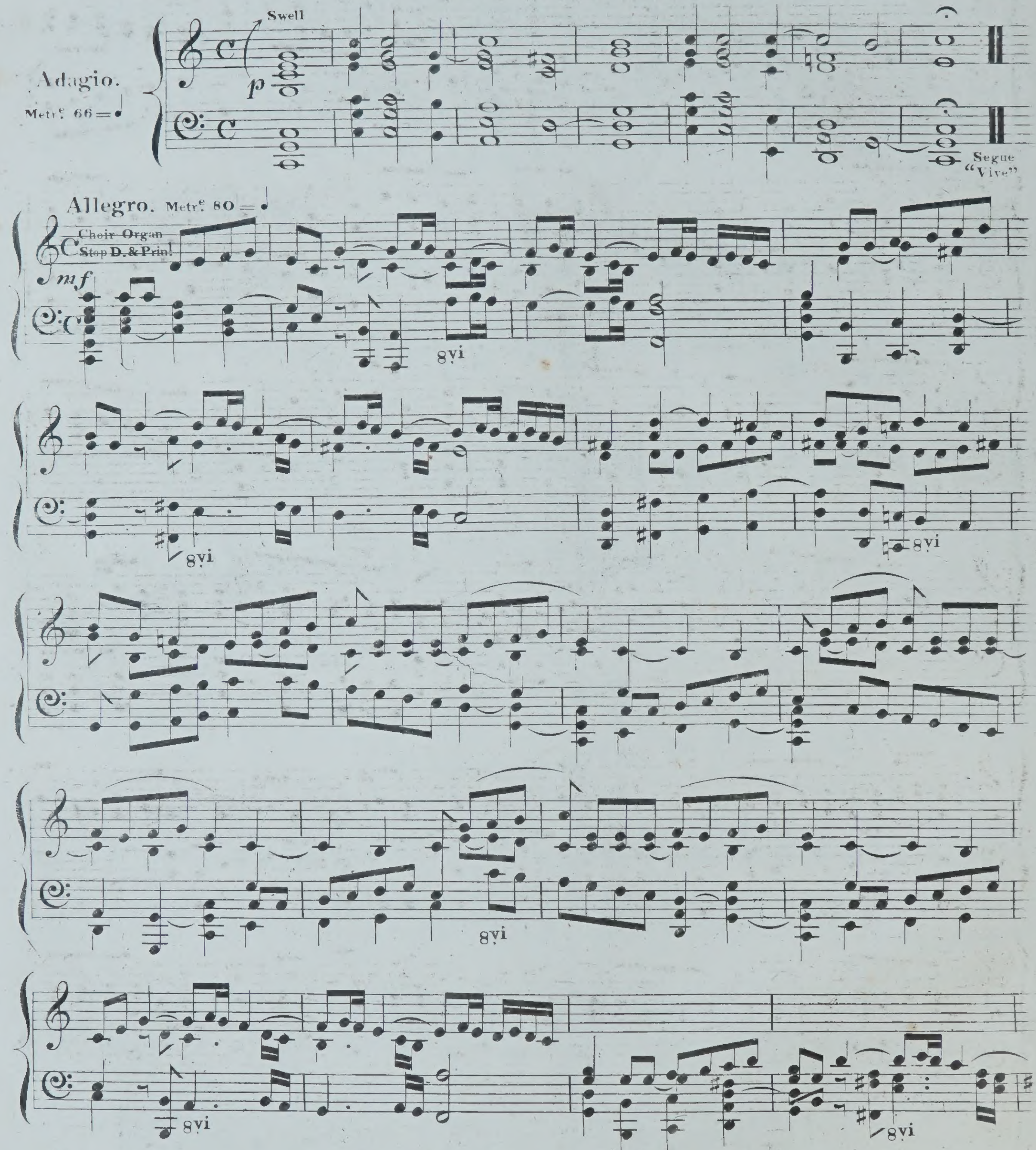

Adagio.
Metr.e 72 = ♩
8vi
8vi

O . MARIA.

From the Motett "Gaudeamus."

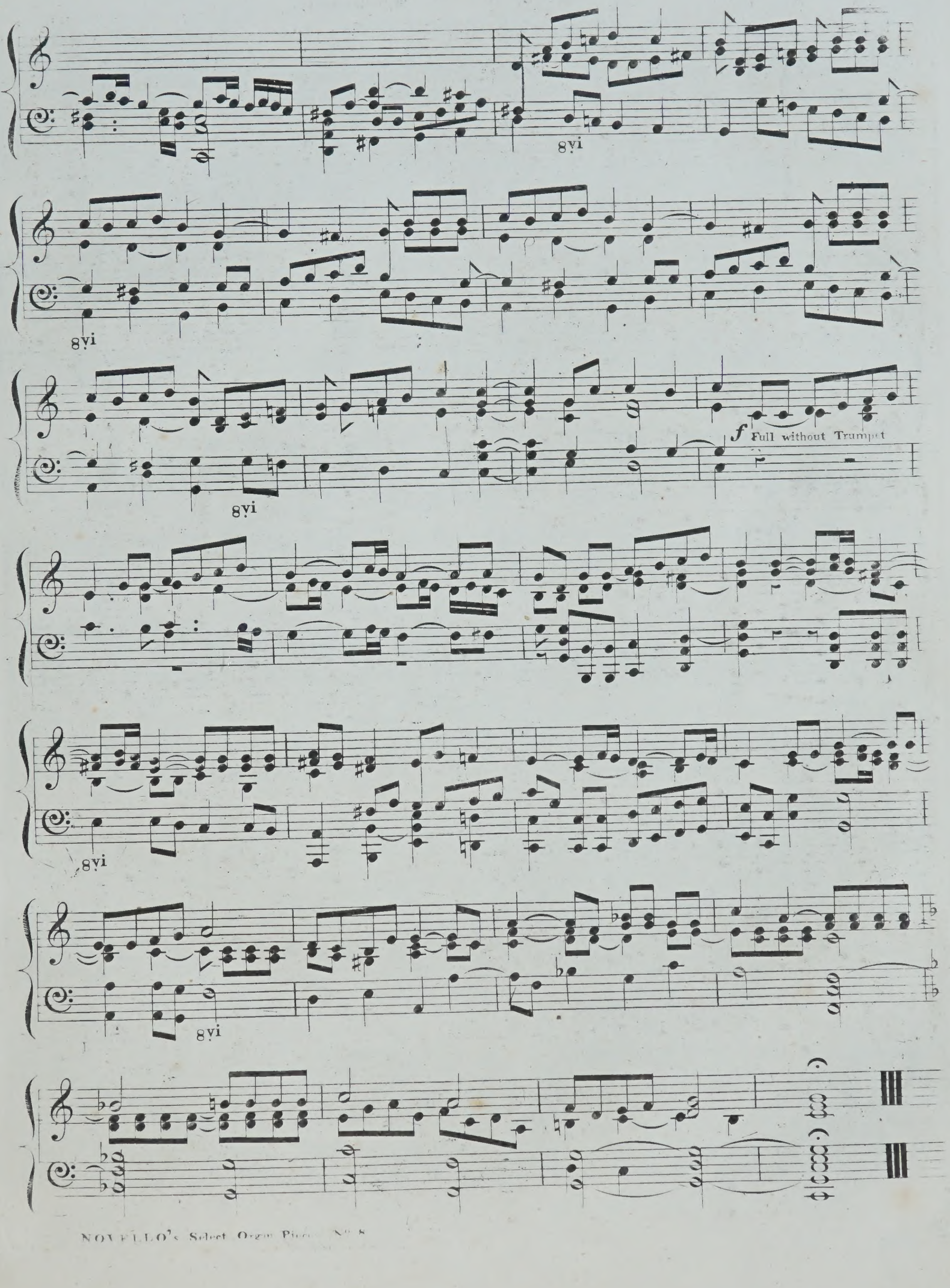
CARISSIMI.⁕

From the "Fitzw.m Music," Vol. 1. P. 37.



⁕ Of CARISSIMI, both Dr. Burney in his "History of Music," and Kircher in his "Musurgia," speak in terms of high panegyric. The latter mentions him as a Master then living (in 1650) who had long filled the place of Composer to the Collegio Apollinare at Rome, and the Pontifical Chapel, with great reputation. He was one of of the first who introduced instrumental accompaniments in Church Music; in which, as well as in his other numerous Works, he shews more genius, elegance and design, than any other preceding or contemporary Author. It is Dr. Burney's opinion, that PURCELL formed his style, particularly in his recitative and secular Songs, from the productions of Carissimi and Stradella. HANDEL also introduced some of the subjects by Carissimi, into his own Oratorios; especially the fine Chorus beginning "Hear Jacob's God."

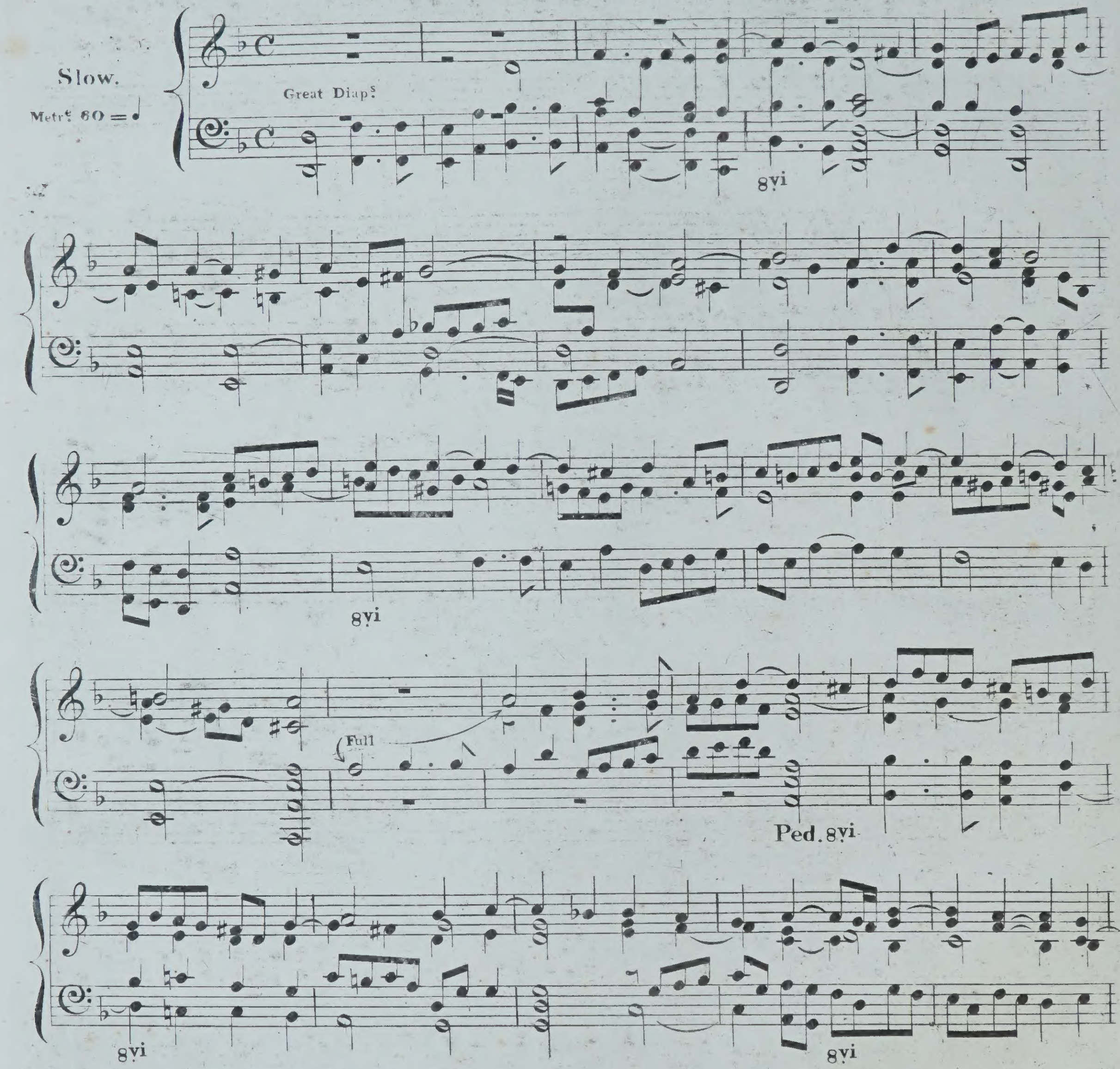
This admirable Composer is said to have acquired a considerable fortune by the exercise of his Profession, and to have lived to the age of ninety.


8vi
8vi
8vi
f Full without Trumpet
8vi
8vi

AS PANTS THE HART.

An Anthem for 5 Voices.

Composed by HANDEL.*
and arranged as an Anthem, by Dr. Boyce.



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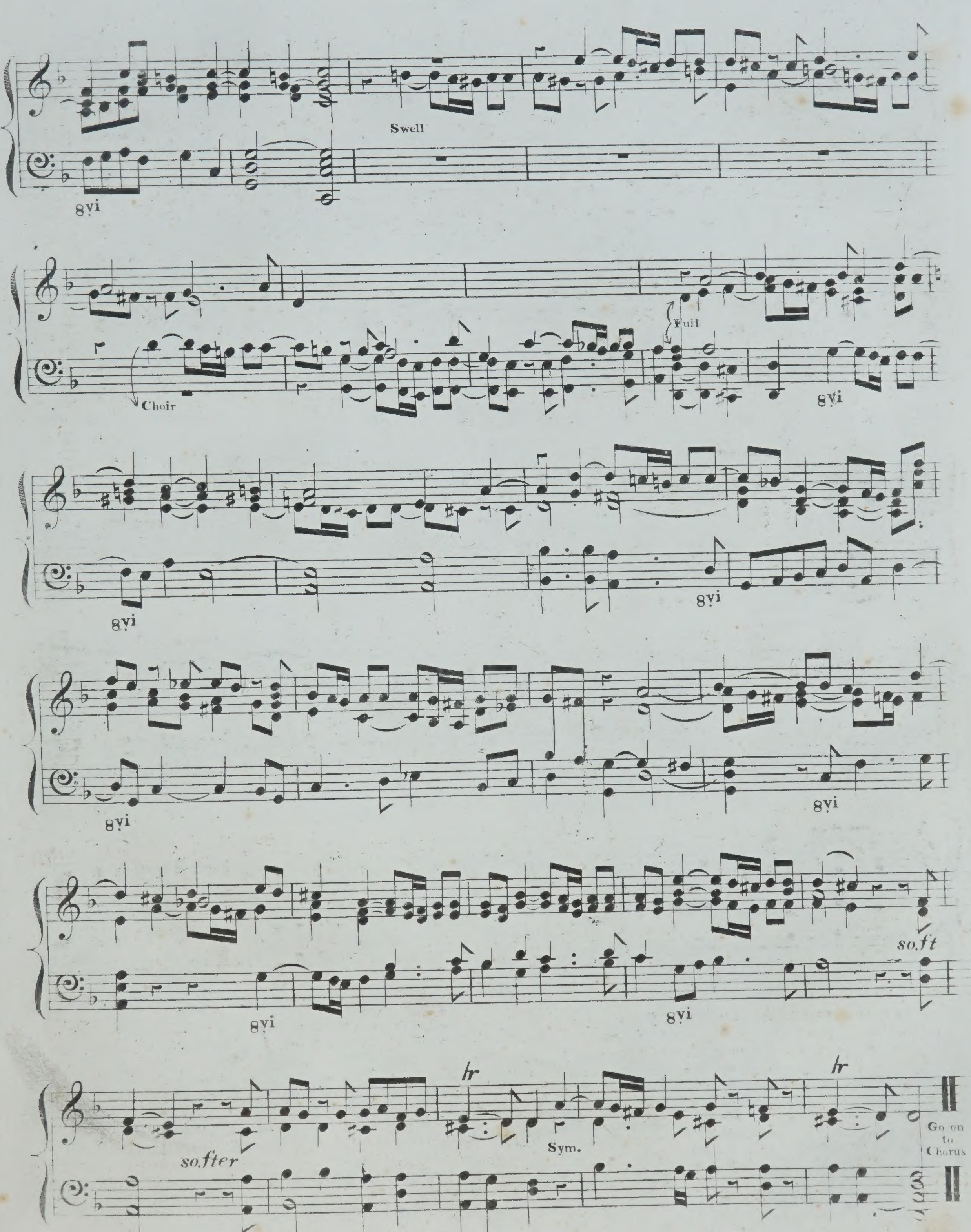
* **GEORGE FREDERICK HANDEL** was born on the 24th of February 1684, at Halle, in Lower Saxony. He was intended for the Law, but his extraordinary talents and passion for Music developed themselves at a very early period; and, at the age of seven years, he was placed under Zachau, Organist of the Cathedral. By the time that he was nine years old, he was not only able to officiate on the Organ for his Master, but he composed Spiritual Cantatas &c. for Voices and Instruments. After visiting Hamburg, he went to Italy, where he became acquainted with Scarlatti, Corelli, and other celebrated Italian Composers. On his return to Germany, he was employed by the Elector of Hanover, who afterwards became George the 1st. It was at the latter end of the year 1710, that **HANDEL** first arrived in London. His reception was as flattering to himself as it was honorable to the nation, and decided him to remain in this country, where fortune and renown awaited him. **HANDEL** was a most admirable Performer on the Organ, as well as one of the greatest Composers that ever existed. His Oratorios, more especially, are incomparably fine, and will last as long as solidity, pathos, and sublimity in Music are admired. In his latter years he was afflicted with blindness, but he continued to exert his wonderful musical powers to the very last; having attended and performed at an Oratorio on the 6th of April, and died on the 13th (Good Friday) 1759, in his 75th year. He was buried in Westminster Abbey amongst the Poets, and near the Cenotaph to Milton, whose "immortal Verse" he has illustrated in so exquisite a manner by his own "immortal Music."

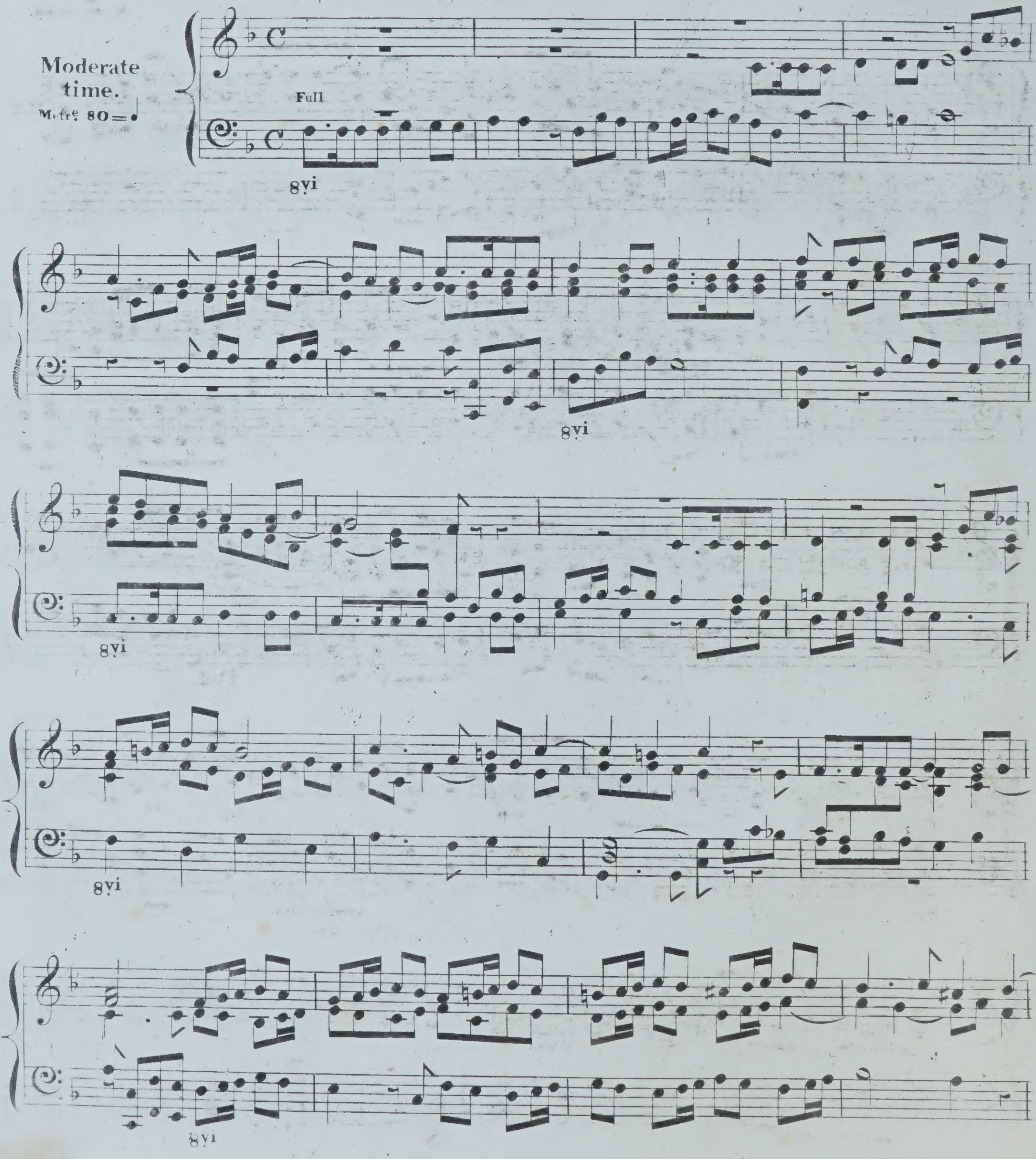

8vi
Swell
Choir
Full
8vi
8vi
8vi
8vi
8vi
8vi
8vi
soft
softer
tr
Sym.
tr
Go on to Chorus

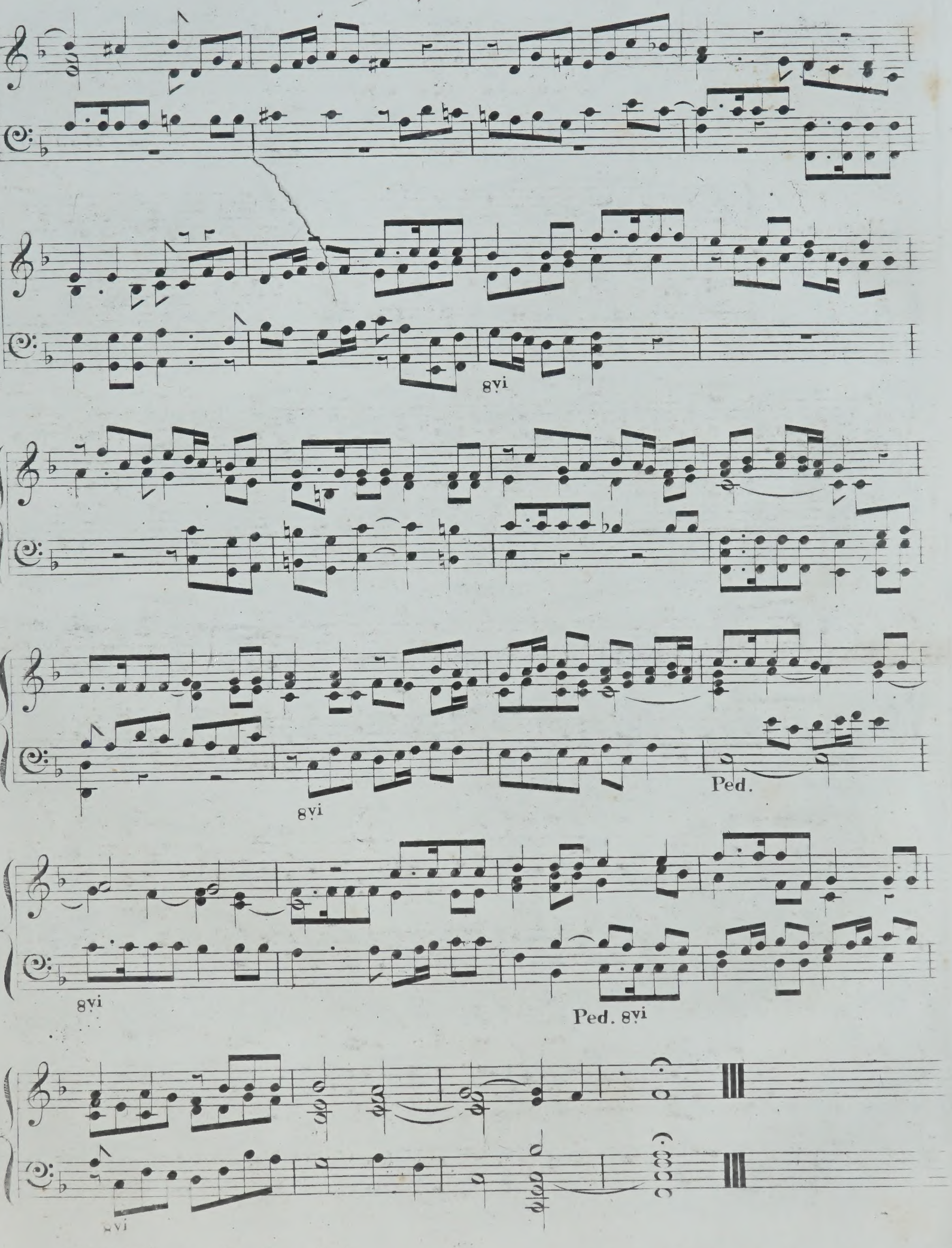
IN THE VOICE OF PRAISE.

Chorus.

From the Anthem "As pants the Hart."

HANDEL.


Moderate time.
Metre 80 = ♩
Full
8vi
8vi
8vi
8vi
8vi


8vi
8vi
Ped.
8vi
Ped. 8vi
8vi

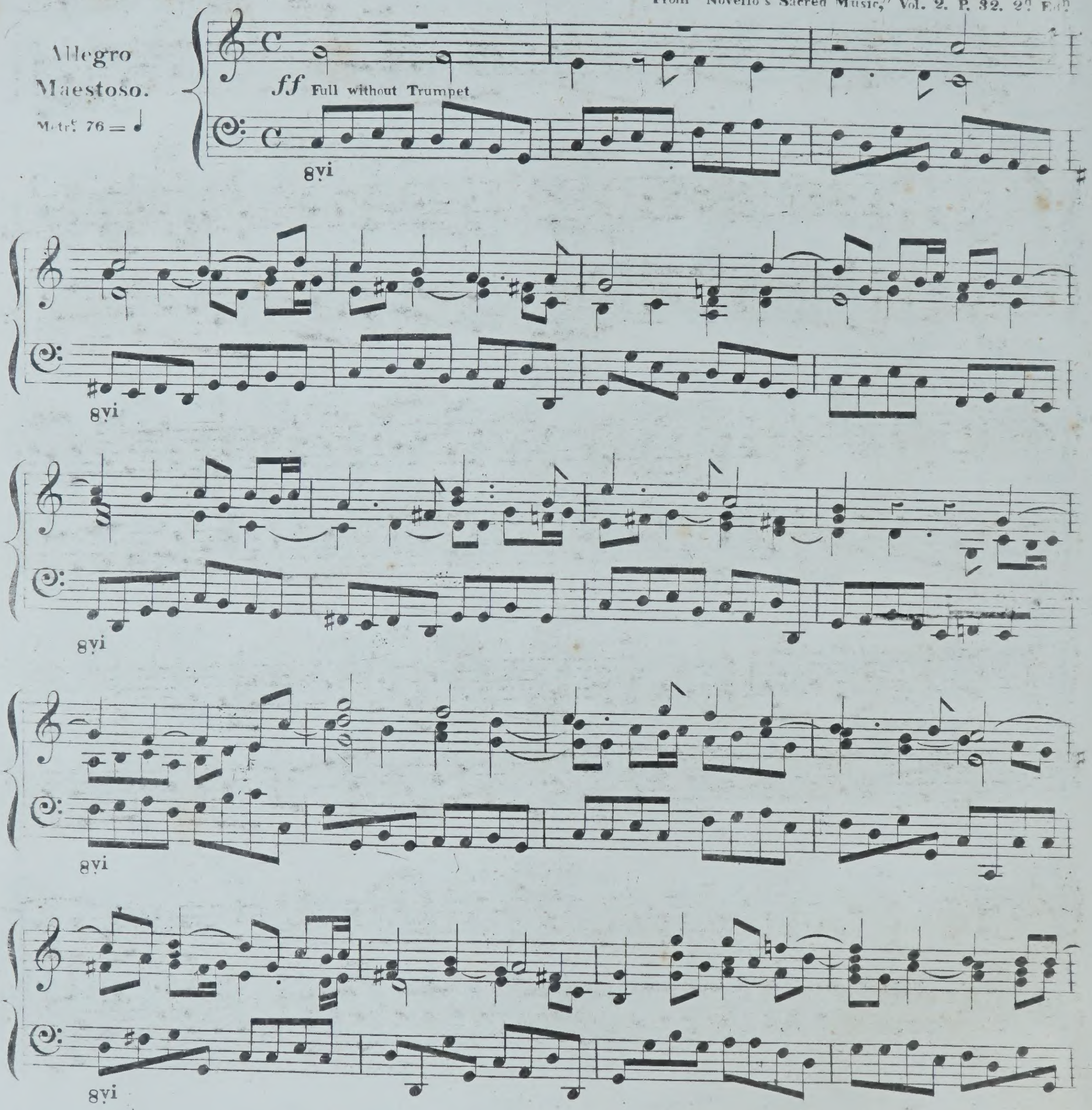
ET VITAM VENTURI SÆCULI.

Chorus.

From a Grand Mass.

GIACOMO PERTI.*

From "Novello's Sacred Music," Vol. 2. P. 32. 2d Edn.



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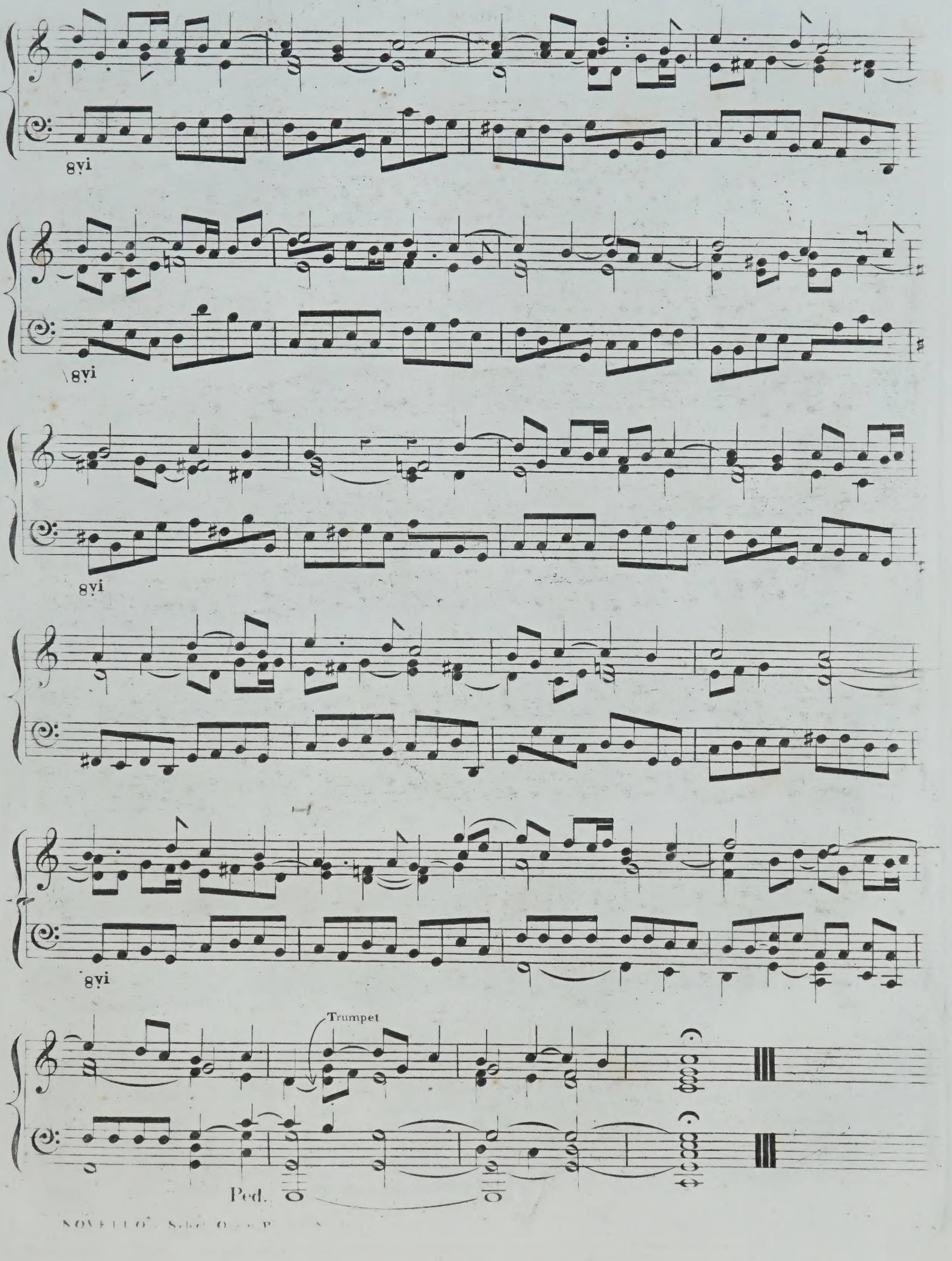
* This excellent Composer, who was born at Bologna in 1656, was one of the greatest Professors of the ancient School of Music in that City. He was first in the service of the Prince of Tuscany, and from thence was invited, by the Imperial, Court, to Vienna, where he resided nearly the whole of his life. He formed many eminent Pupils, at the head of whom may be placed the celebrated Padre Martini. According to Quadrio, Perti was still living at Bologna in 1744, when he must have nearly attained his ninetieth year. There are four Sacred Pieces by Perti in the "Arte pratica di Contrapunto" by Paolucci; and there are seven chef-d'œuvres in Sacred Composition, also by Perti, in Padre Martini's famous Work entitled "Saggio di Contrapunto." He also wrote many Operas which were much admired, but his chief fame rests upon his Sacred Music, which is distinguished by its grand style of melody, solid harmonies, and masterly Counterpoint.

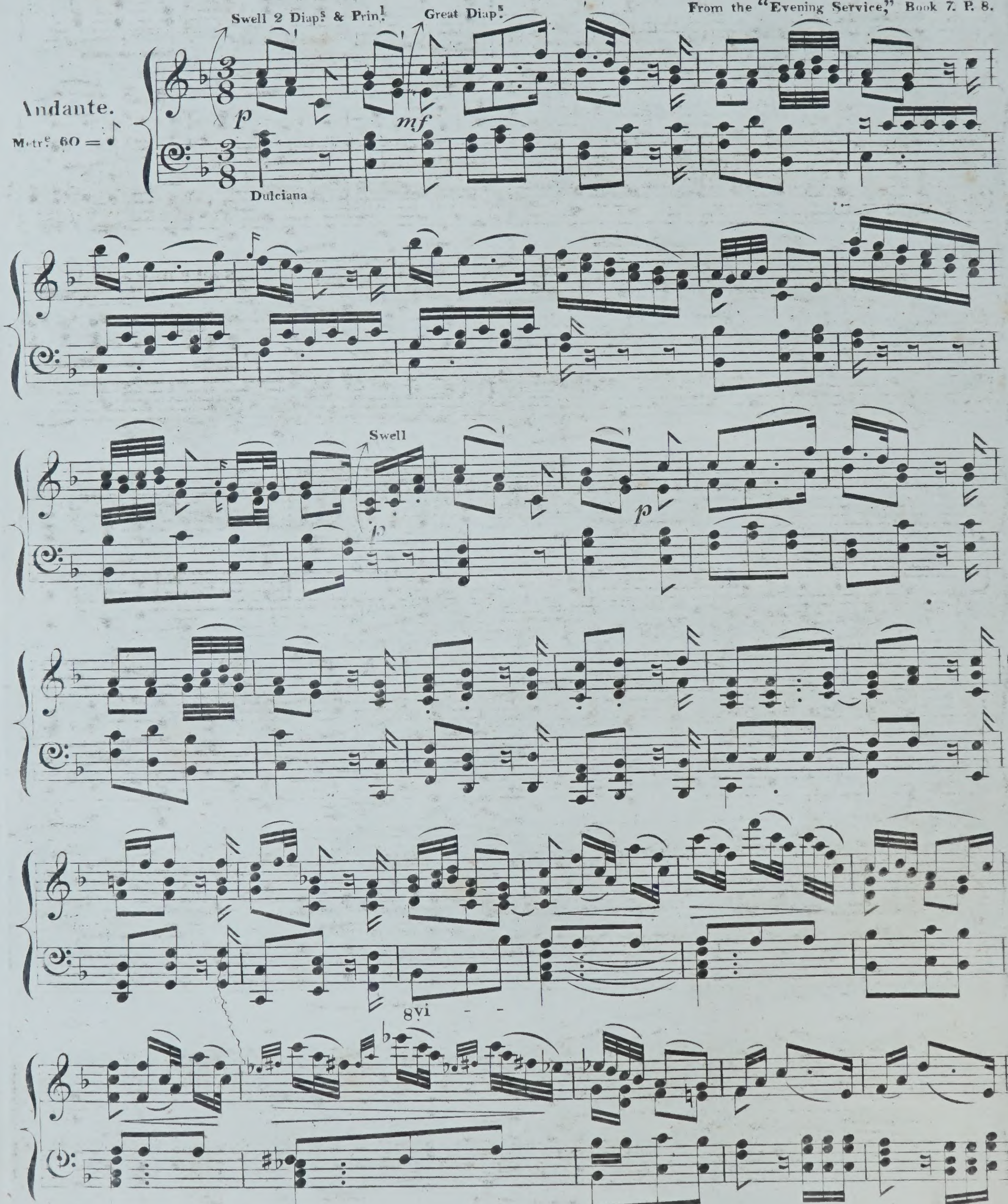

8vi
8vi
8vi
8vi
Trumpet
Ped.

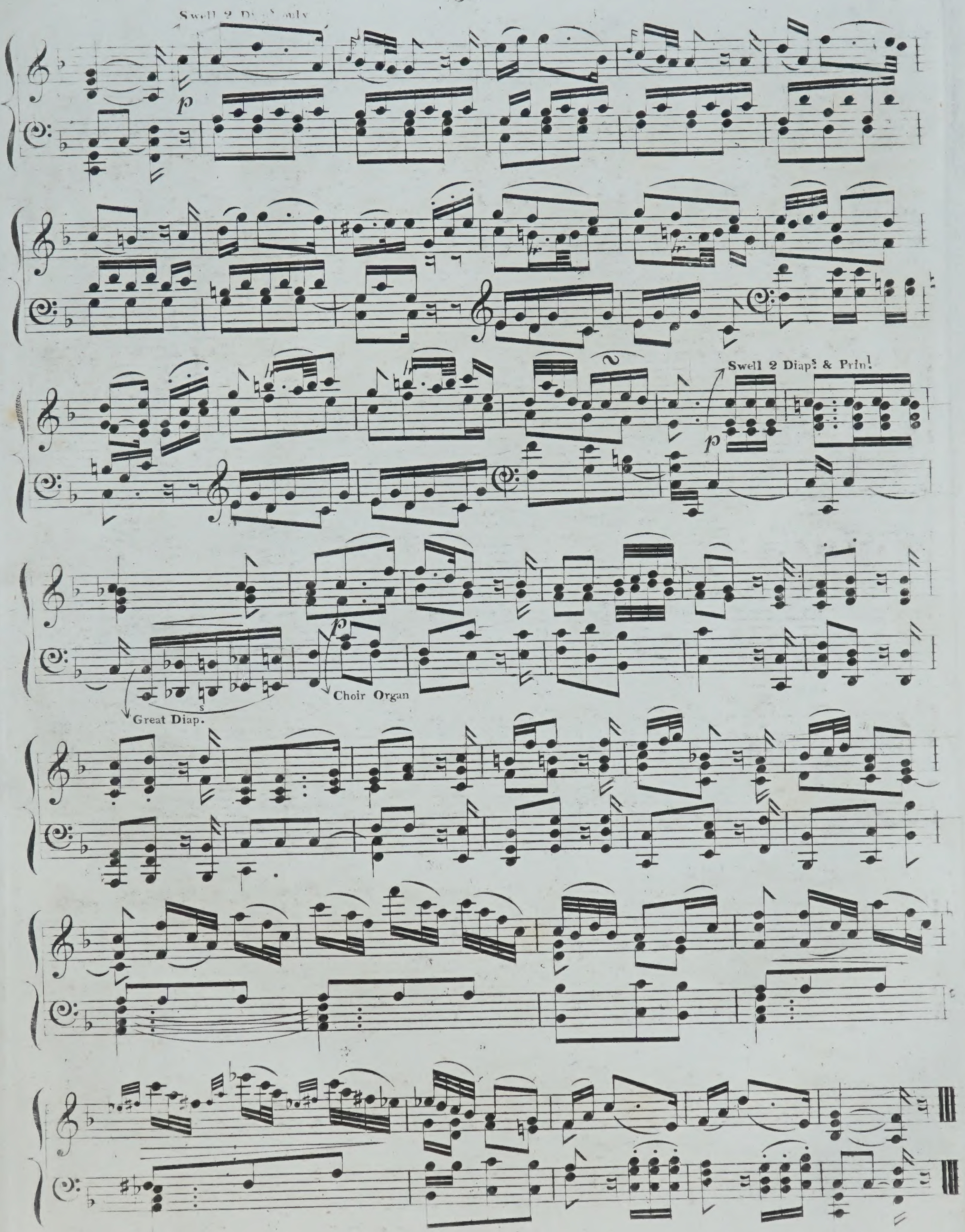
O JESU, FILI REDEMPTOR

Arranged from the "Ah grazie,"
in
"La Clemenza di Tito."

MOZART.

From the "Evening Service," Book 7. P. 8.


Swell 2 Diaps. & Prinl.
Great Diaps.
Andante.
Metre. 60 = ♪
p
mf
Dulciana
Swell
p
p
8vi

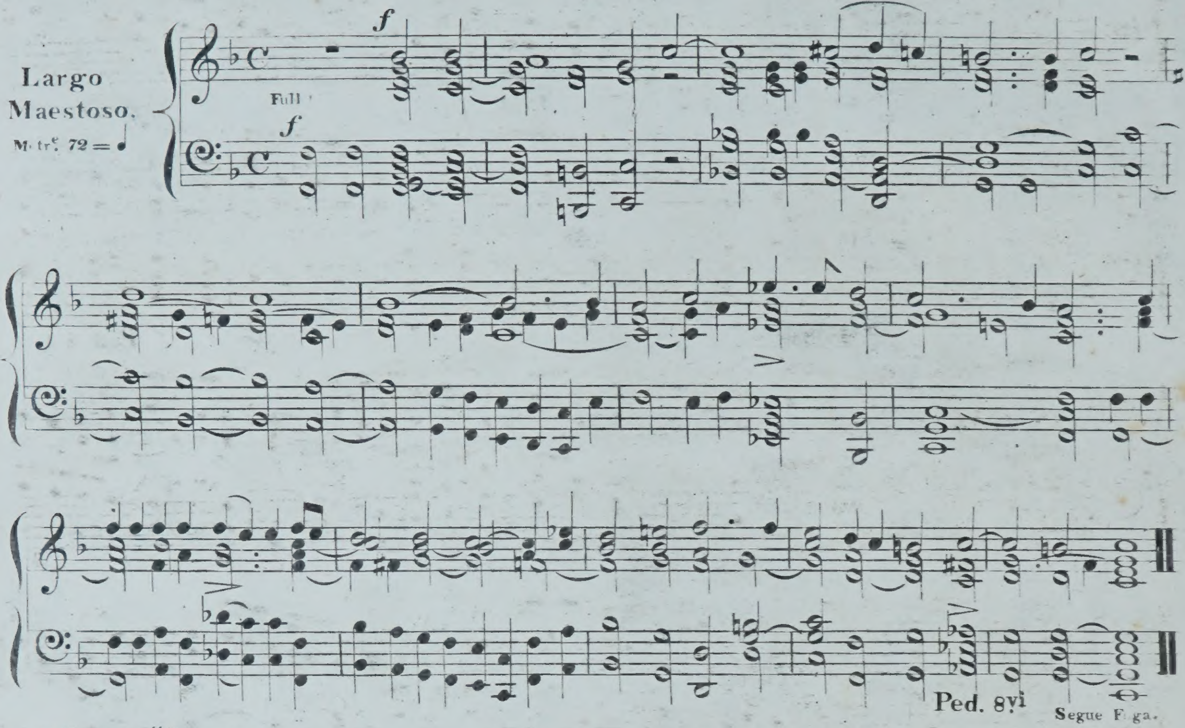

Swell 2 Diaps only
p
tr
tr
Swell 2 Diaps & Prinl
p
p
Great Diap.
Choir Organ

[illegible]

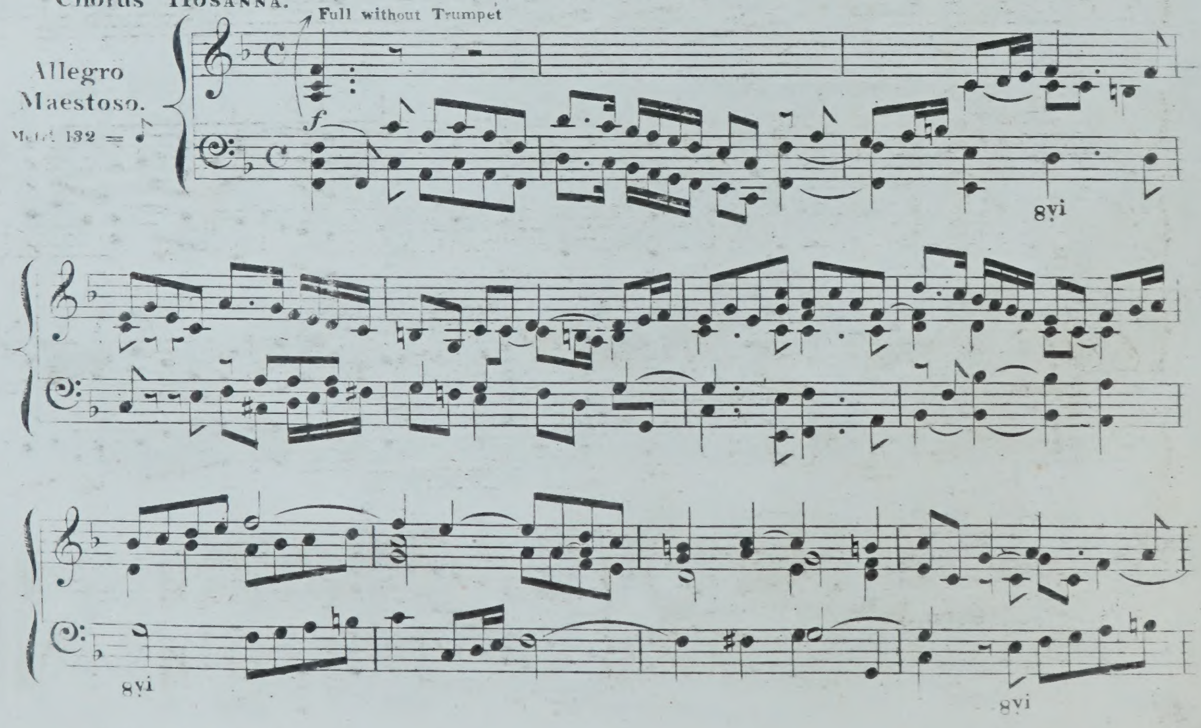
Chorus.

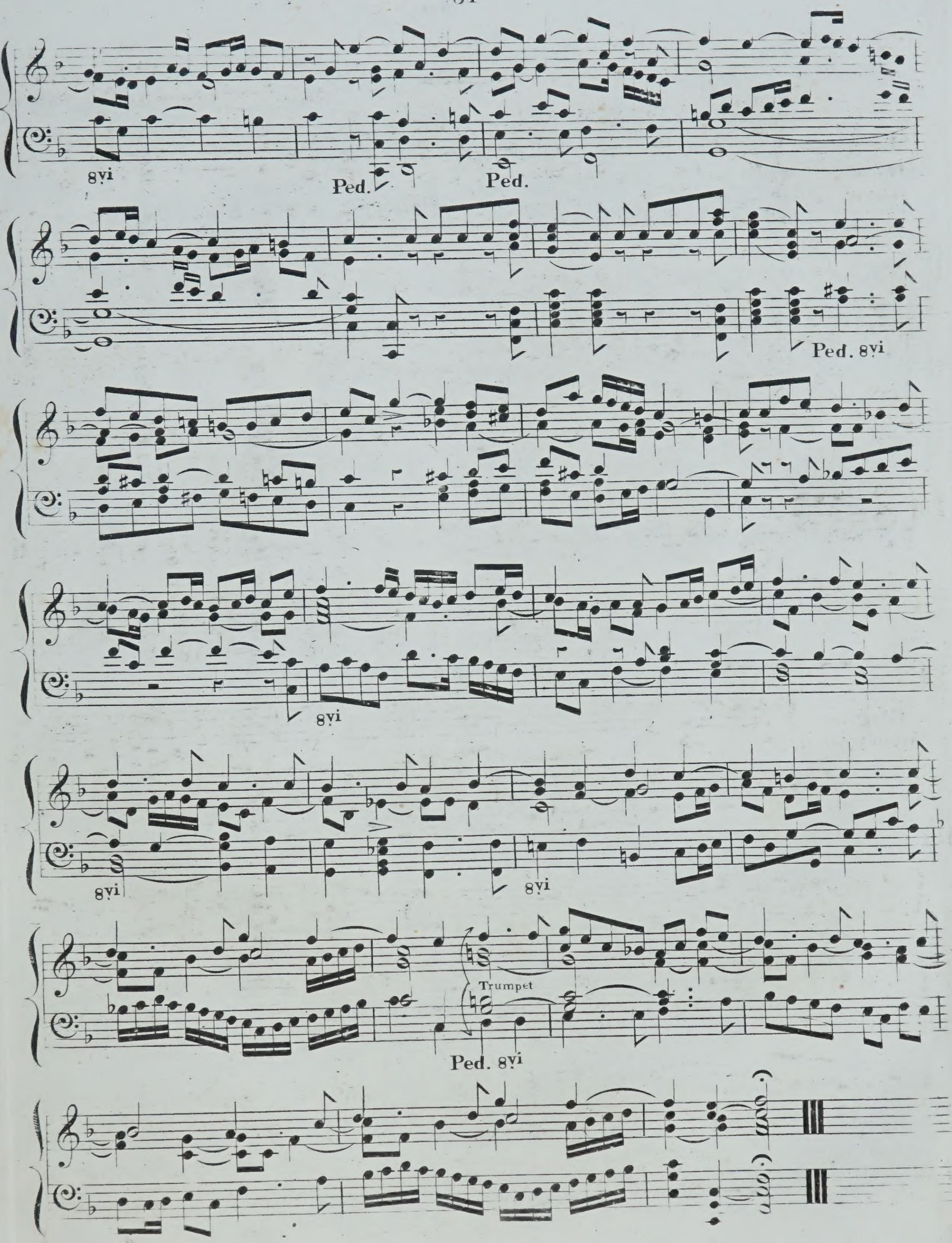
V. Novello,

From "Novello's Sacred Music," Vol. 2. P. 35.


Largo
Maestoso.
Metr.e 72 = ♩
f
Full
f
Ped. 8vi
Segue Fuga.

Chorus "Hosanna."


Full without Trumpet
Allegro
Maestoso.
Metr.e 132 = ♪
f
8vi
8vi
8vi

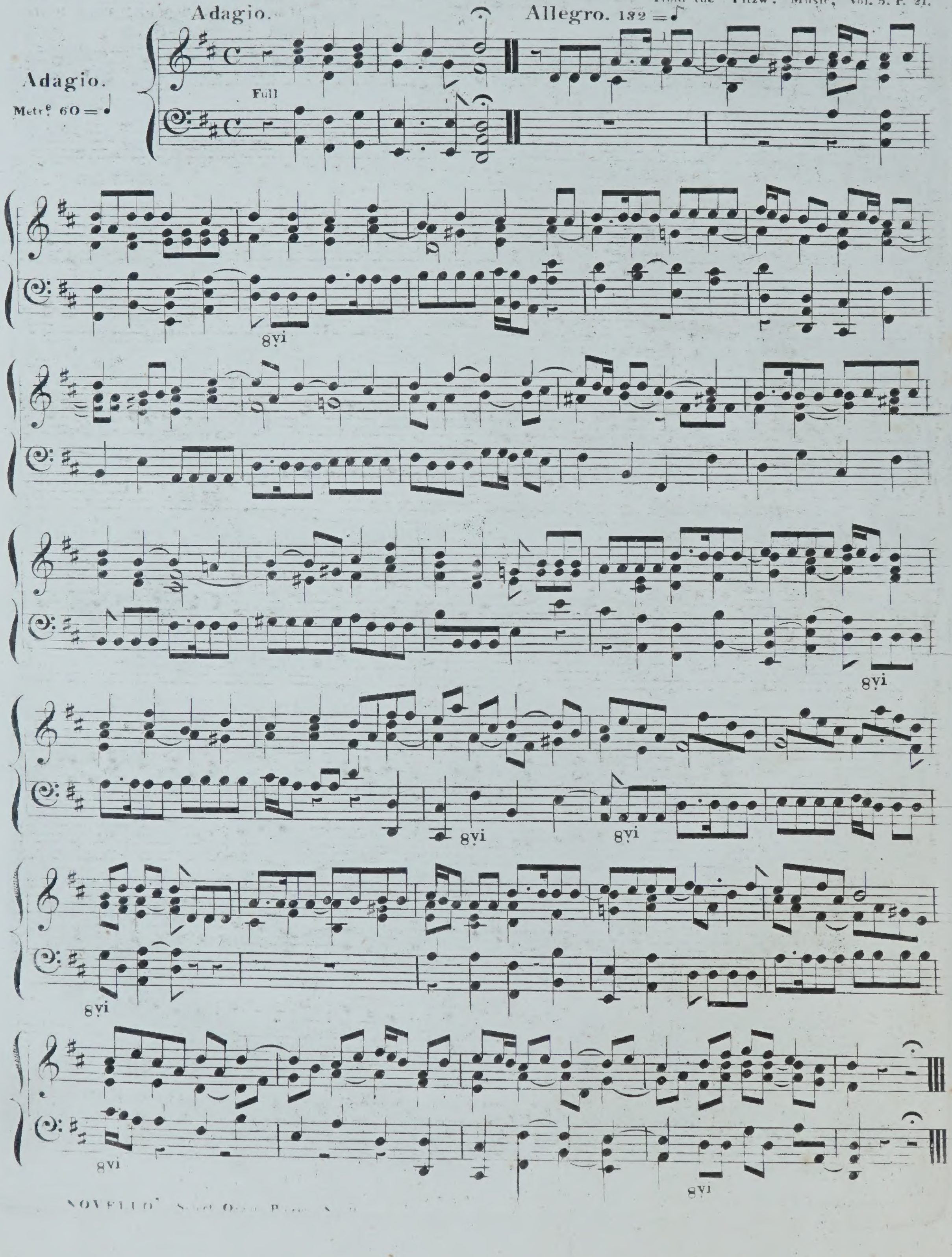

8vi
Ped.
Ped.
Ped. 8vi
8vi
8vi
8vi
Trumpet
Ped. 8vi

CUM SANCTO SPIRITU.

Chorus.

CLARI.

From the "Fitzwm Music," Vol. 5. P. 21.


Adagio.
Adagio.
Metre 60 = ♩
Full
Allegro. 132 = ♪
8vi
8vi
8vi
8vi
8vi
8vi
8vi

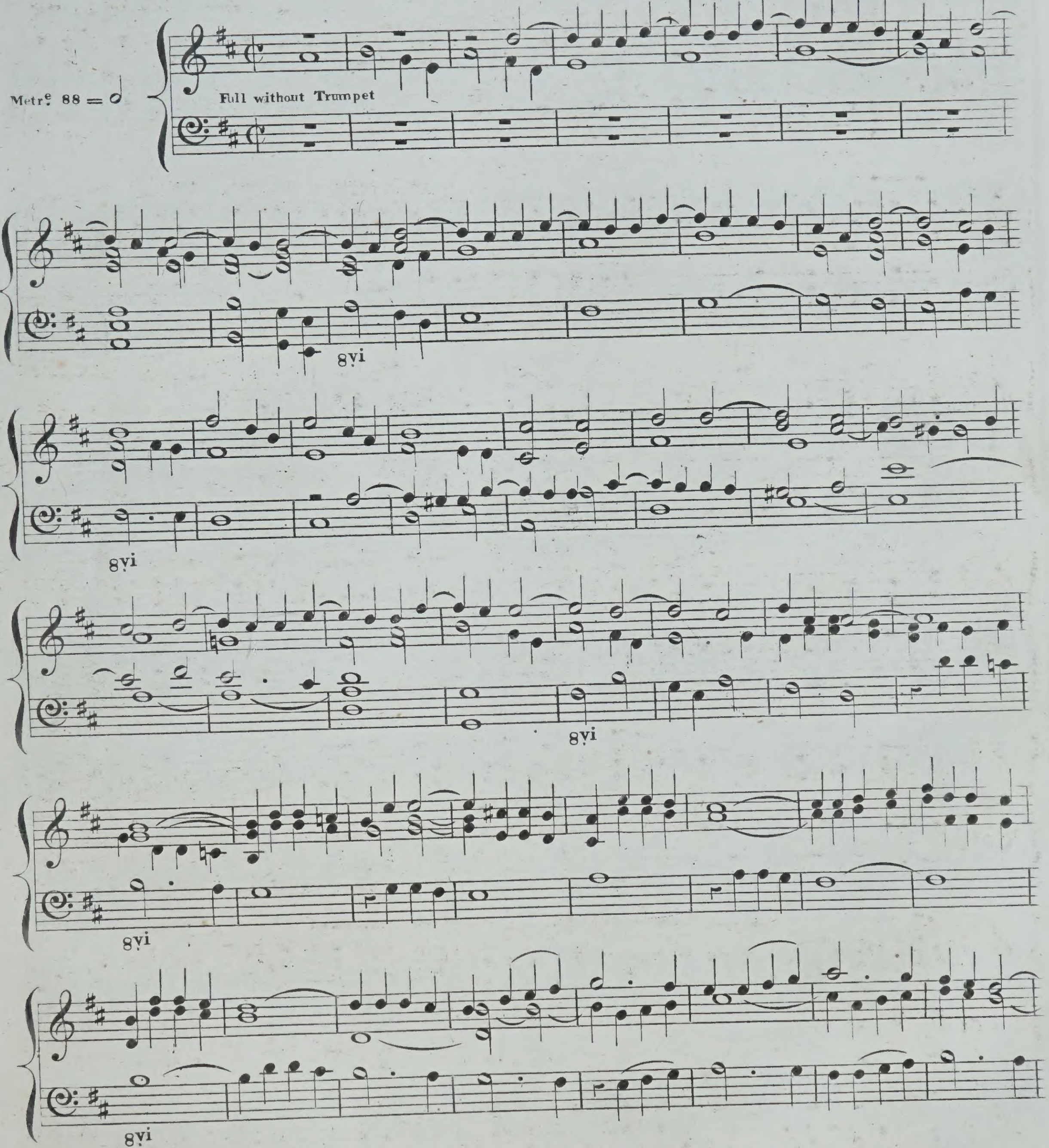
AMEN. No.

Choral Fugue for 5 Voices.

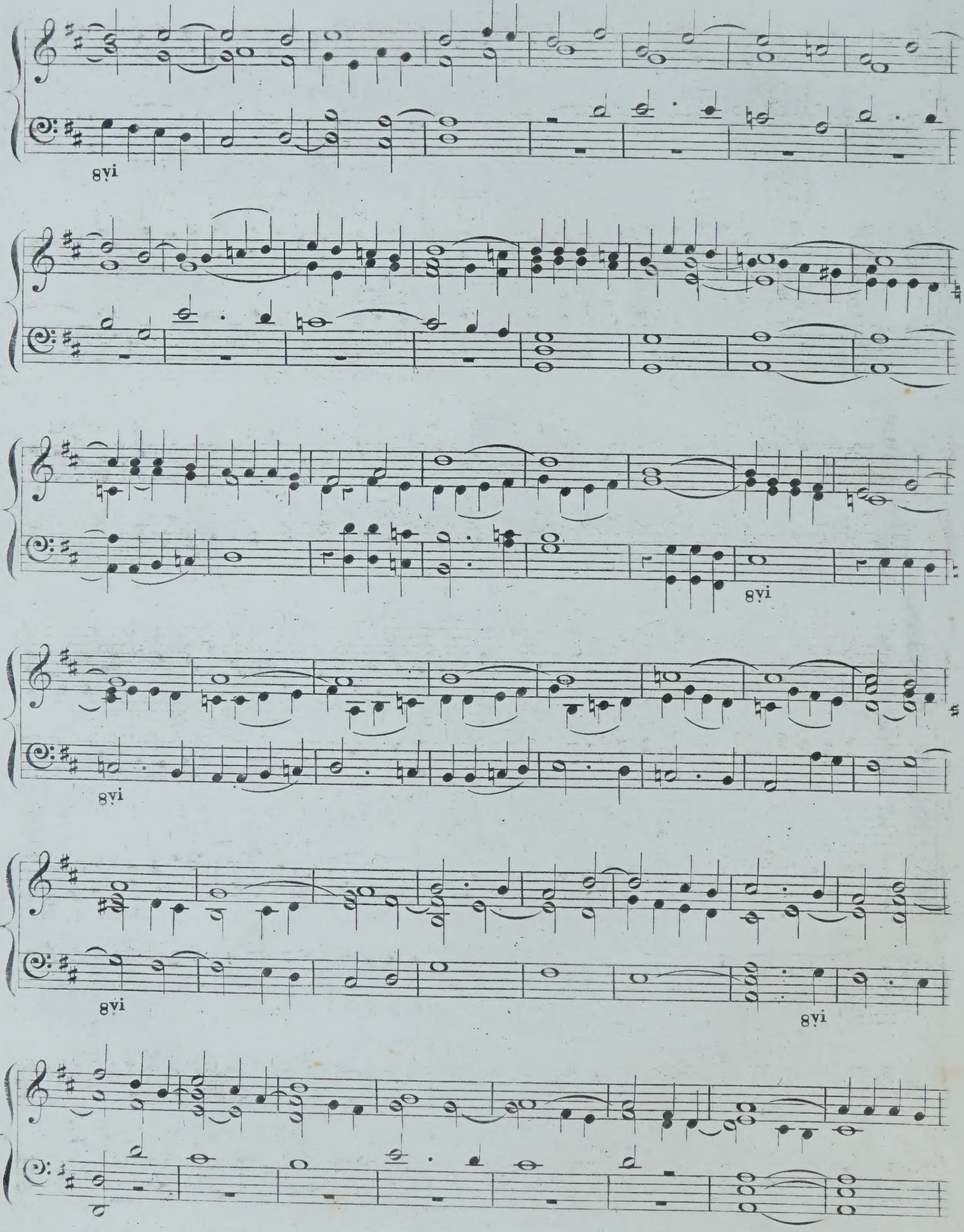
CAFARO. *

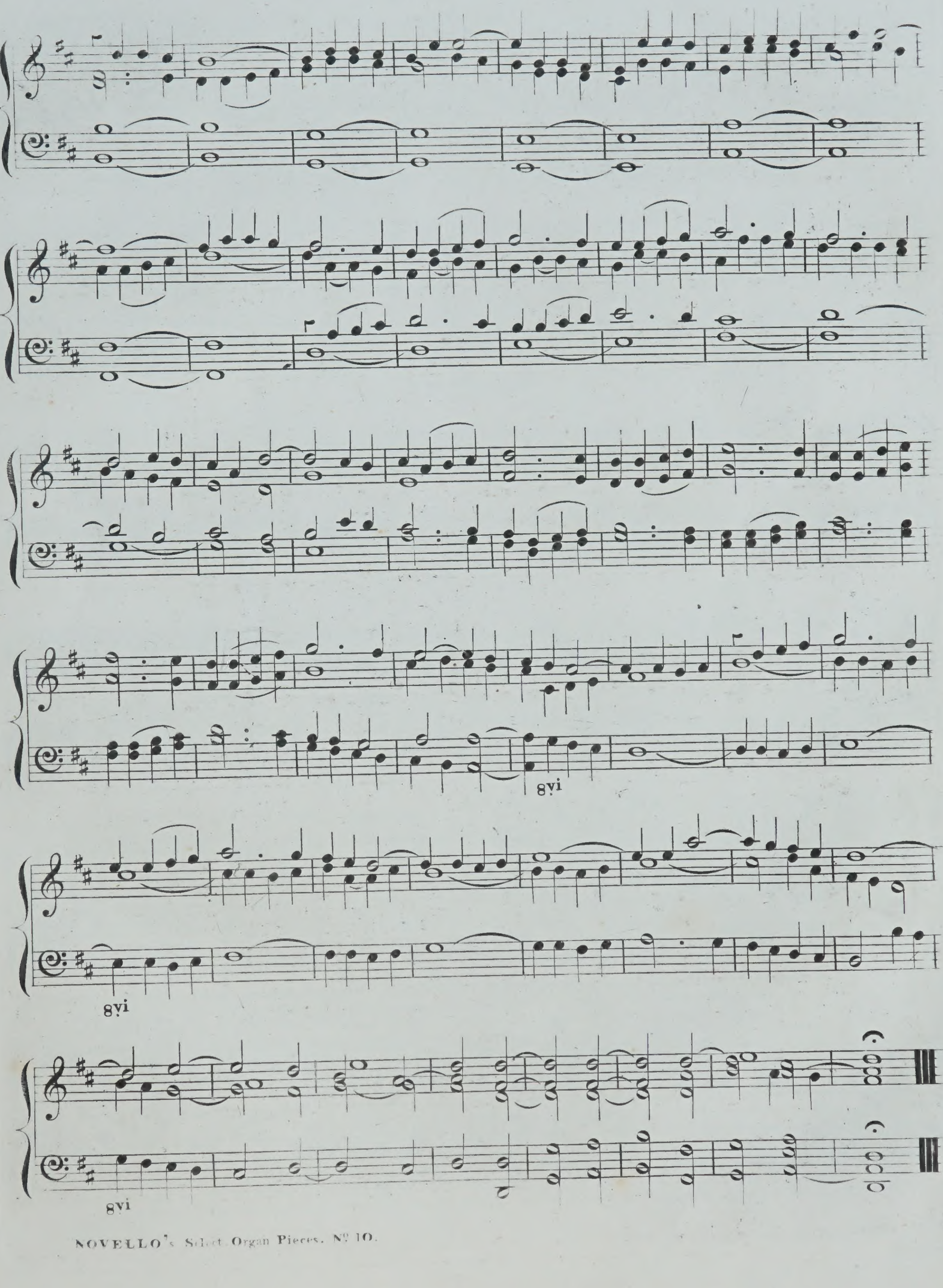
From the "Fitzwm Music," Vol. 2. P. 50.

Metre 88 = 𝅗𝅥



* **PASQUALI CAFARO** was born in 1706 at Lecce near Naples. He was "Maestro di Capella" both of the King's Chapel and of the Conservatorio of La Pieta. **CAFARO** was admired as an Opera Writer, but he excelled as a Composer for the Church. One of his most celebrated productions is a "Stabat Mater" in Double Canon, which, in the estimation of some of the Italian Critics, will bear comparison with the still more celebrated one by **PERGOLESI.**

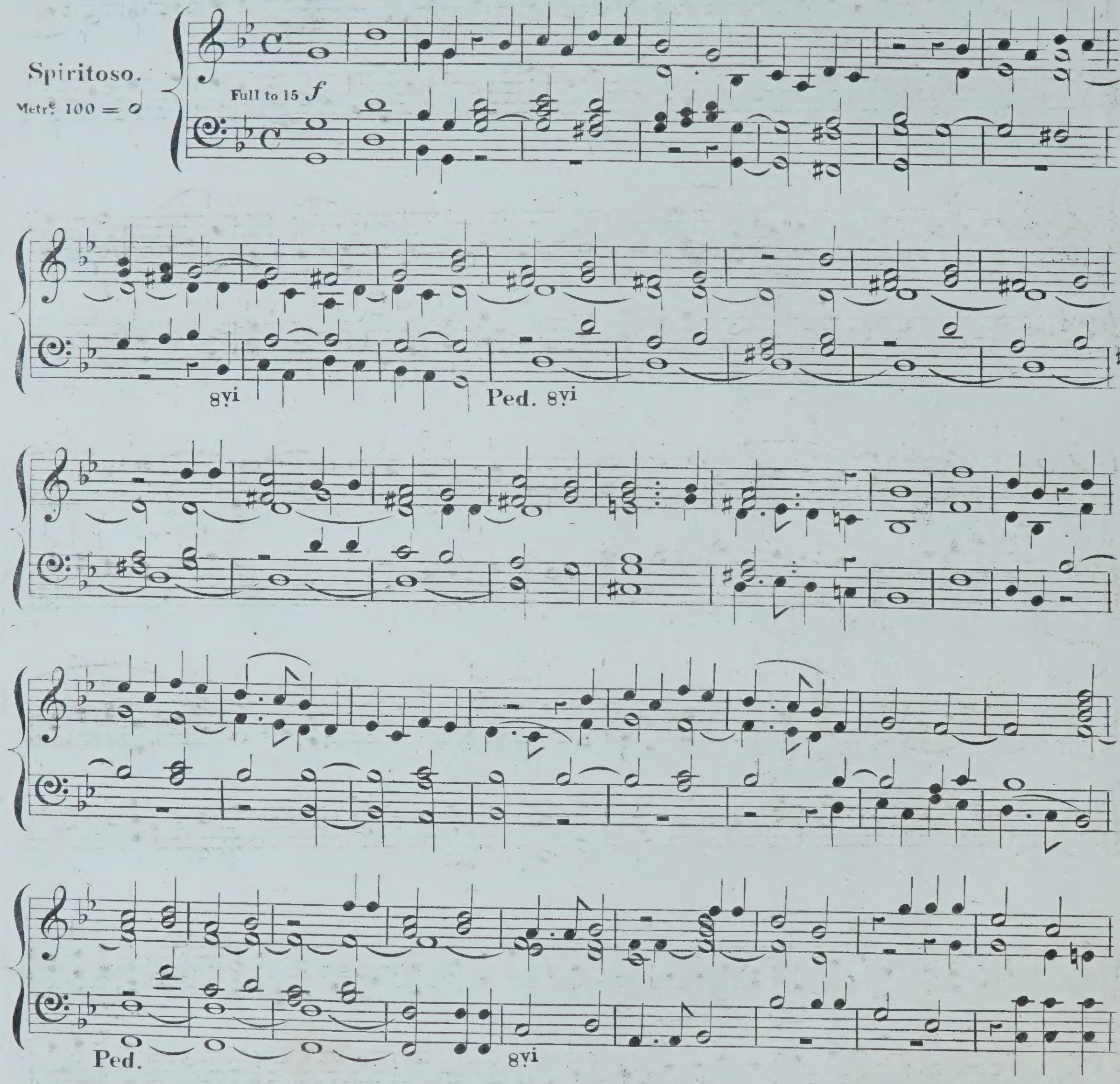

8vi
8vi
8vi
8vi
8vi


8vi
8vi
8vi

Chorus.

RICCI.*

From "Novello's Sacred Music," Vol. I. P. 14.



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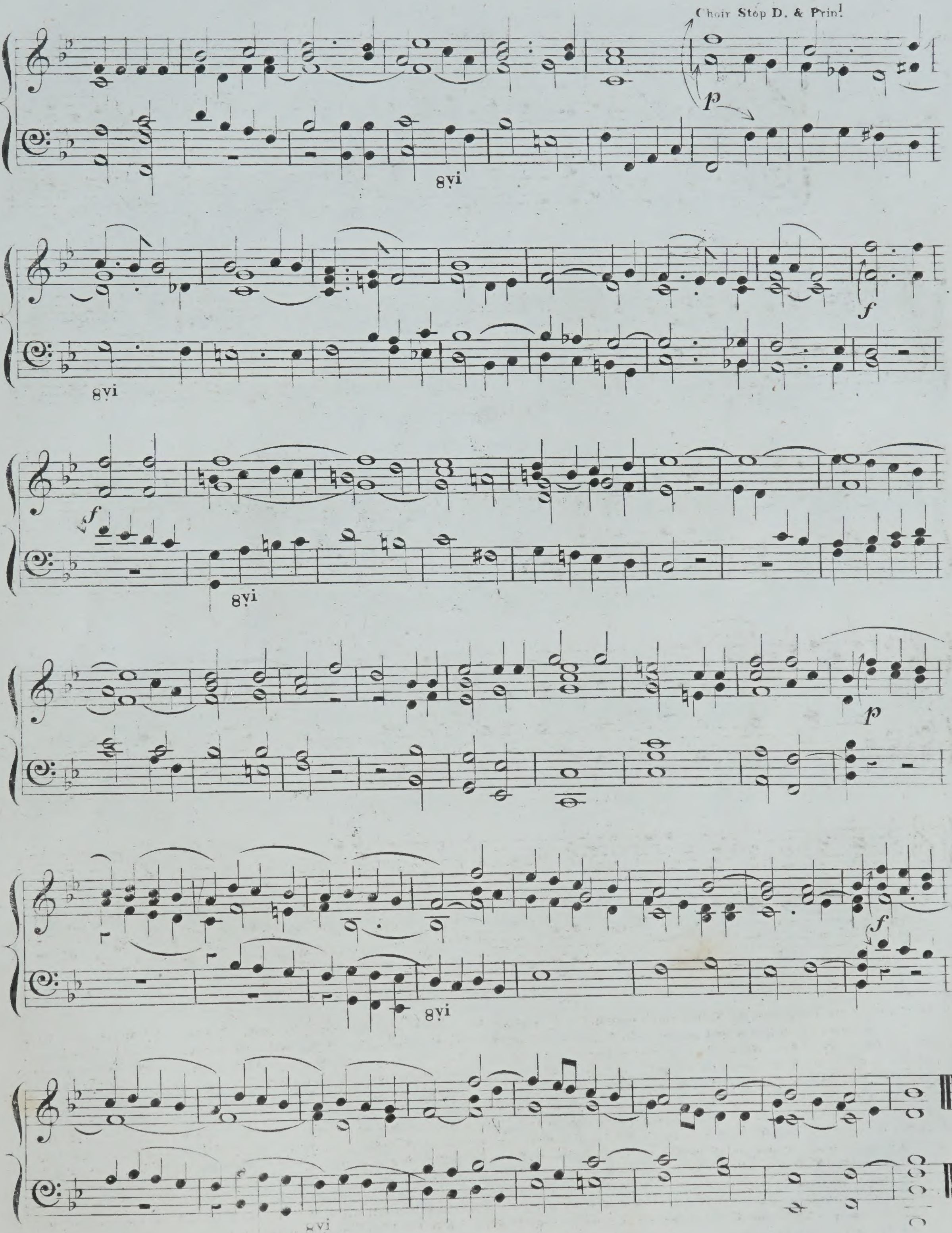
*Of this charming Composer, the Editor much regrets that it is not in his power to give any certain account. The beautiful Mass whence these Movements have been extracted, was first published in England in 1792 under the superintendance of Mr. Webbe, Senior, the celebrated Glee Composer. It was originally in **two** parts only, and used to be frequently performed in that state, at the Sardinian Chapel (of which Mr. Webbe was Organist) and at the Spanish Ambassador's Chapel, when the Editor of the present Work was one of the Choir-Boys belonging to the latter Establishment. He has some recollection of hearing Mr. John Danby, the Composer (who was at that time Organist of the Spanish Chapel) say that **RICCI** was an Italian Musician who visited England, but who, unfortunately falling into undeserved neglect and poverty, wrote the Mass that was so much admired, in payment of some trifling debt, and to appease some importunate creditor who insisted upon having some Composition of RICCI's, when he found that that the poor Foreigner was unable to discharge the debt in money. In the Biographical Dictionary of Musicians, mention is made of three different Professors of the name of **RICCI**, viz. Torquato, an Italian Singer who resided at the Court of the Elector Palatine, about the year 1710: Eustatio, Chapel-Master to the Pope, in the early part of the 17th Century: and Michael Angelo, a Contrapuntist, some of whose Compositions were published at Venice in 1615. But it is quite uncertain whether, or rather very improbable that, either of the above was the Author of the Mass alluded to. The Editor was so much delighted with the Composition, even in his boyhood, that he afterwards used his utmost skill in adding a Tenor and Counter-Tenor part, and remodelling the whole for four Voices, in which state he has the gratification of finding that it is a great favorite with all those of his Musical friends whose taste and judgment he holds in the highest estimation.

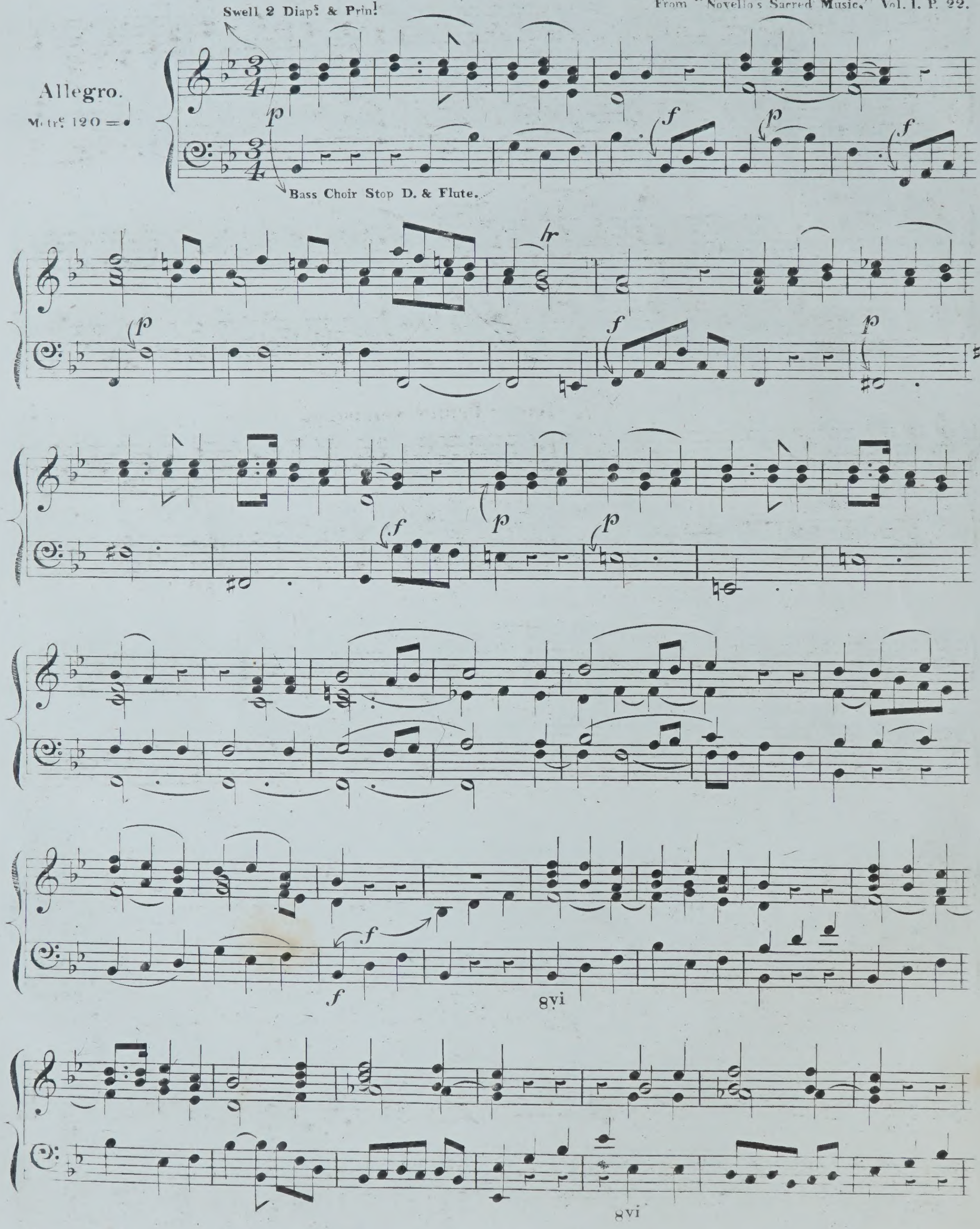

Choir Stop D. & Prin!
p
8vi
8vi
f
f
8vi
p
f
8vi
8vi

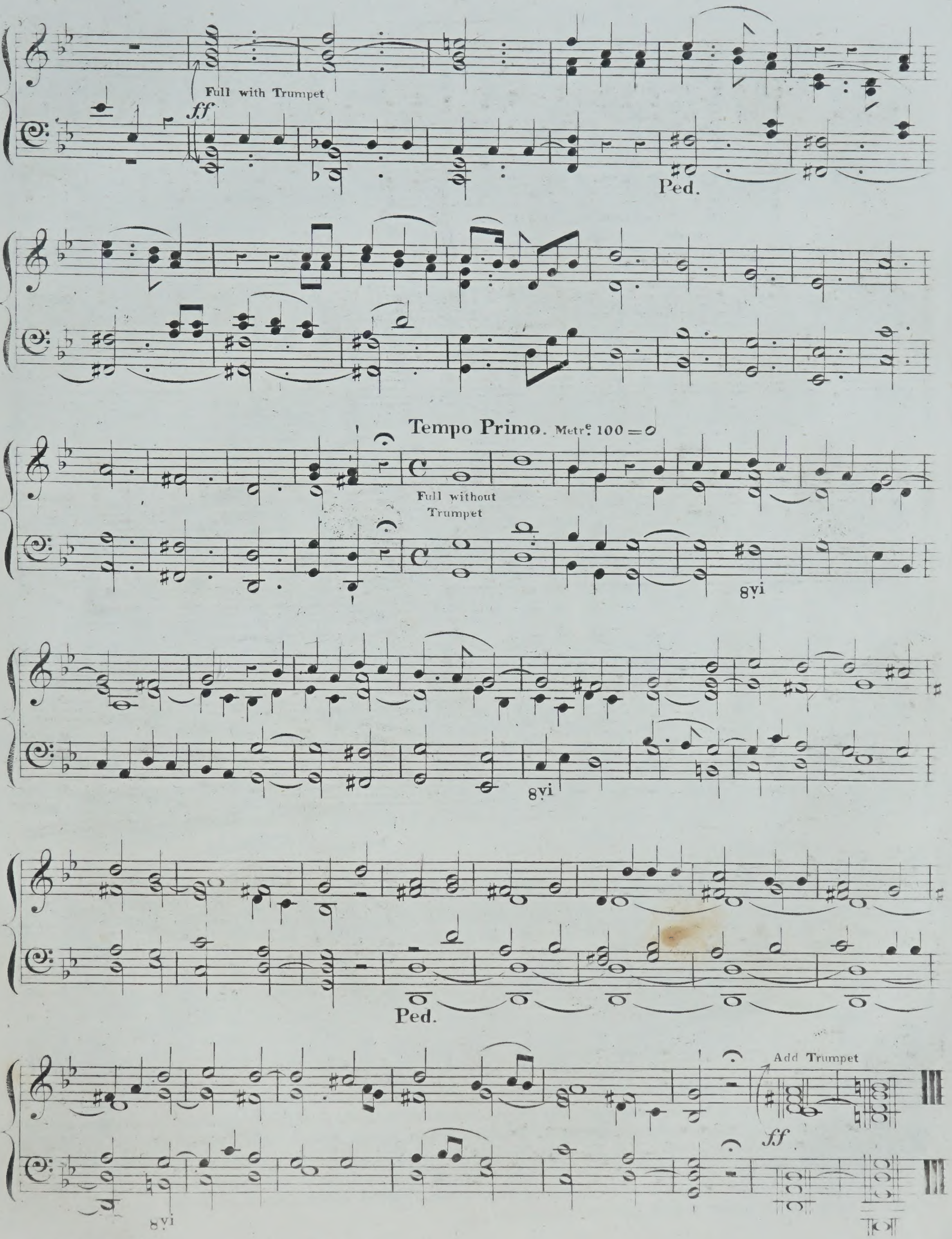
ET IN SPIRITUM.

Duett and Chorus.

RICCI.

From "Novello's Sacred Music," Vol. I. P. 22.


Swell 2 Diaps. & Prinl.
Allegro.
Metre. 120 = ♩
p
Bass Choir Stop D. & Flute.
f
p
f
tr
f
p
f
p
p
f
f
8vi
8vi

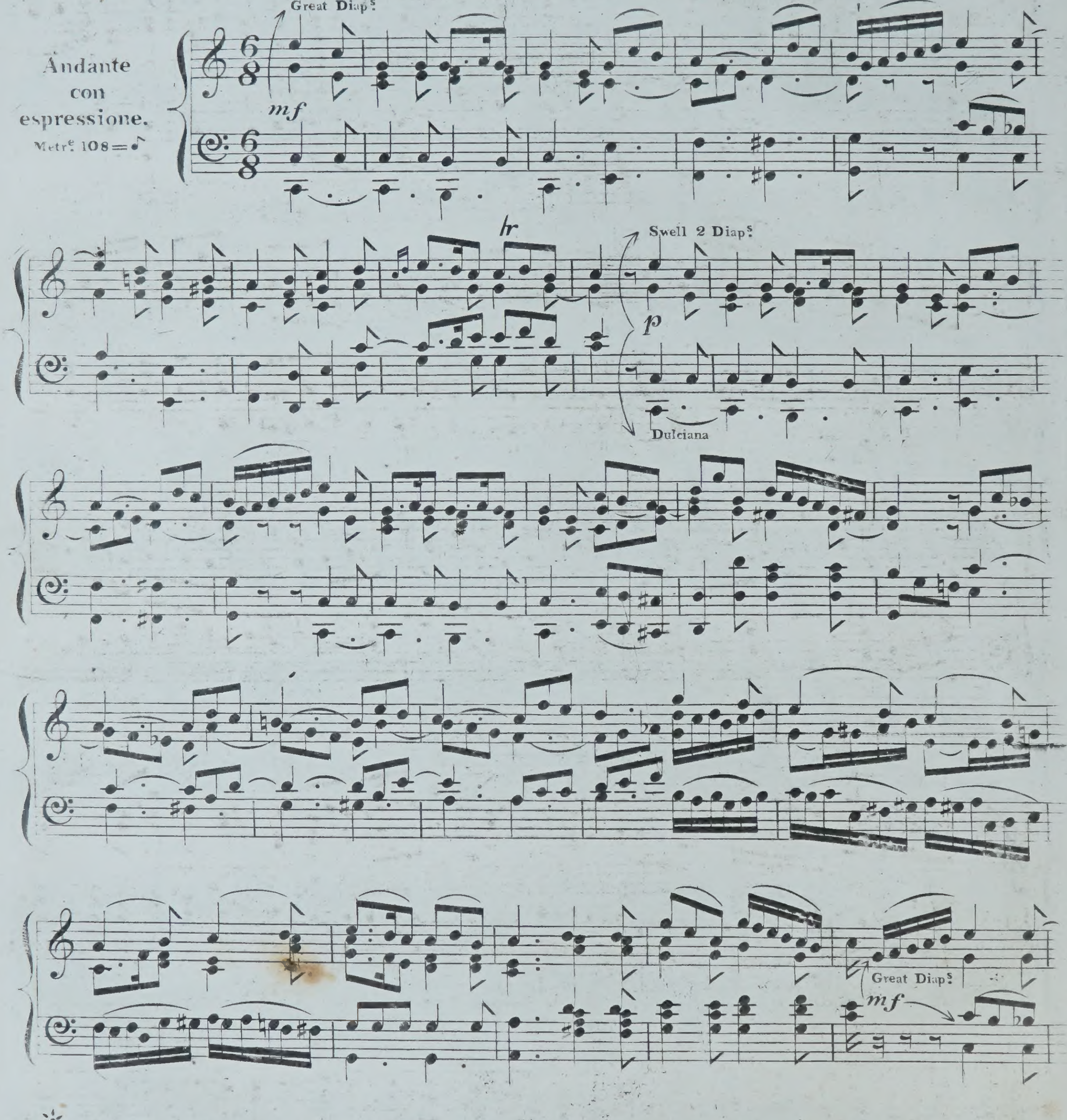

Full with Trumpet
ff
Ped.
Tempo Primo. Metr.e 100 = 𝅗𝅥
Full without Trumpet
8vi
8vi
Ped.
8vi
Add Trumpet
ff

ADORABUNT NATIONES.

Treble (or Tenor) Solo and Quartett.

HIMMEL. [*]

From the "Evening Service," Book 5. P. 24.



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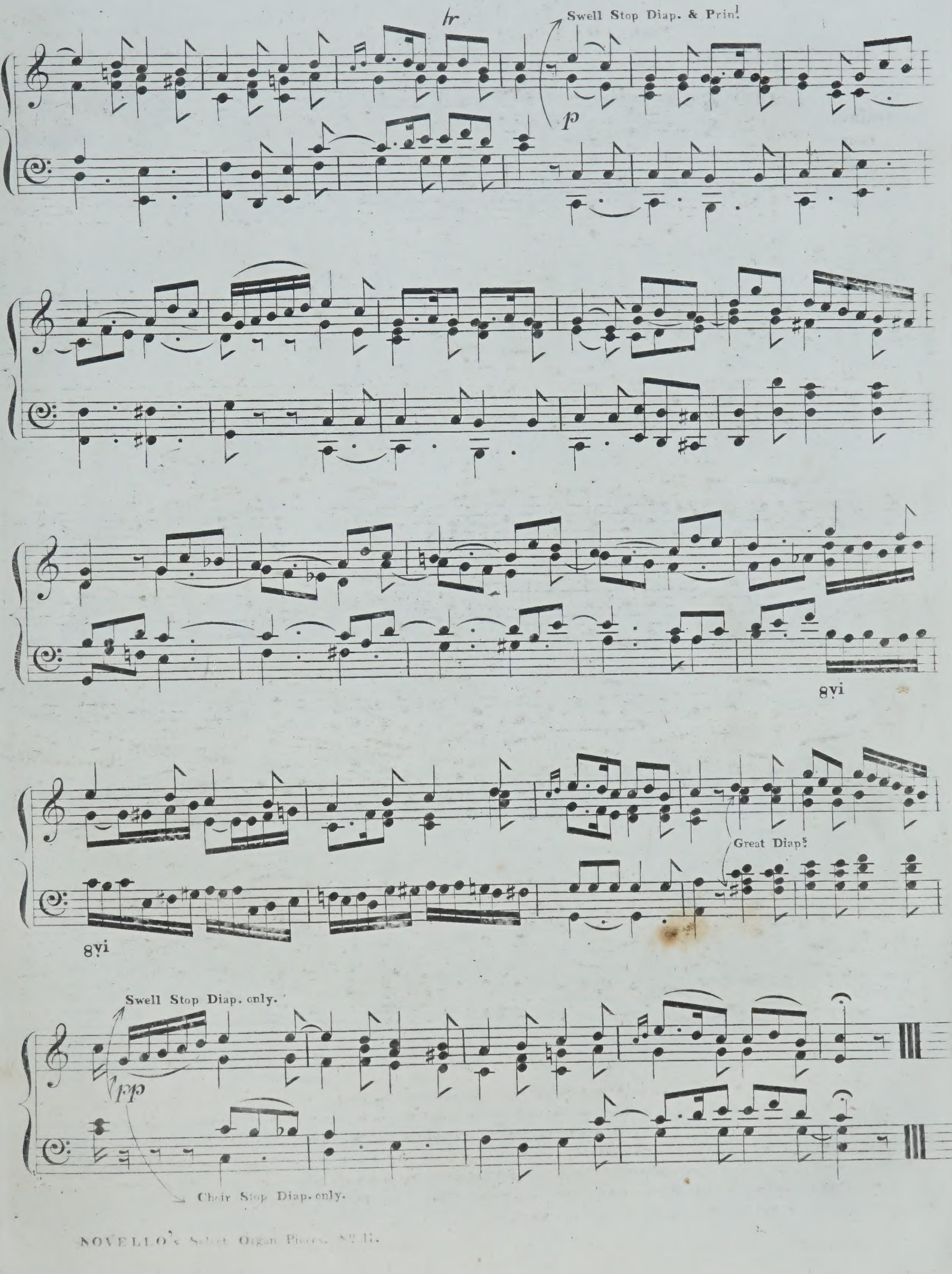
[*] **FREDERICK HENRY HIMMEL,** Chapel-Master to the King of Prussia, was born in 1765, at Trauenbrietzen, in the district of Brandenburg. He was a pupil to Naumann, under whose able tuition he advanced rapidly in the science of Composition; and afterwards visited Naples, Venice and other parts of Italy, writing Operas for the principal Theatres. In 1798 he went to Stockholm and Petersburg. About the year 1801, **HIMMEL** visited England for a short time, but his talents do not appear to have been at all appreciated here; and he returned to Germany, where he died a few years afterwards. This charming Composer's Works deserve to be much better known than they have hitherto been in this Country, as they are full of the most exquisite melodies, combined with the most tasteful, musician-like and refined harmonies. His Scores are also perfect models of grace and polished elegance.

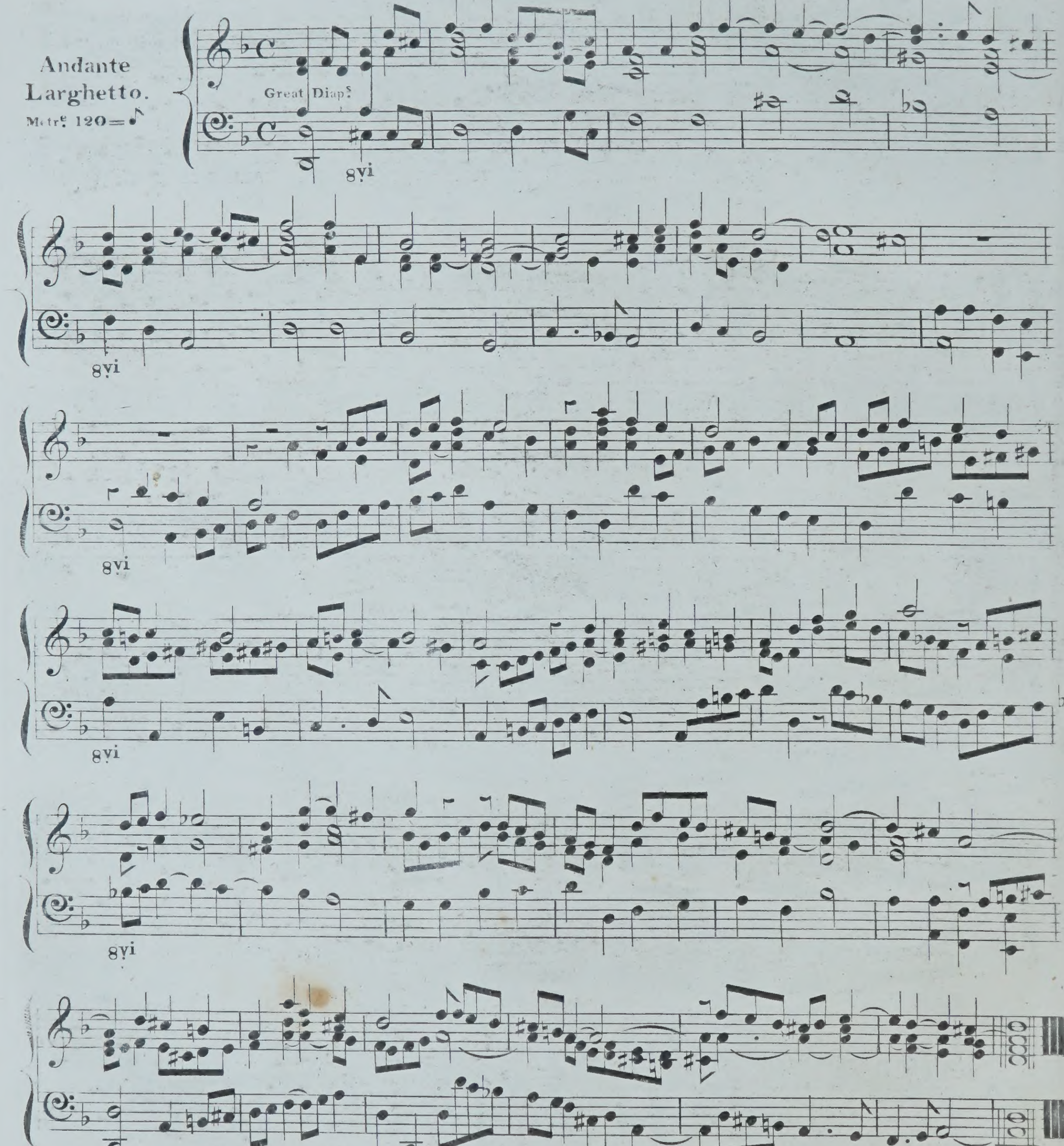

tr
Swell Stop Diap. & Prin!
p
8vi
8vi
Great Diap!
Swell Stop Diap. only.
pp
Choir Stop Diap. only.

DOVE BATTISTA

A Quintetto from the Oratorio of "San Giovanni, Battista?"

STRADELLA.*

From the "Fitzwm Music;" Vol. 4. P. 30.



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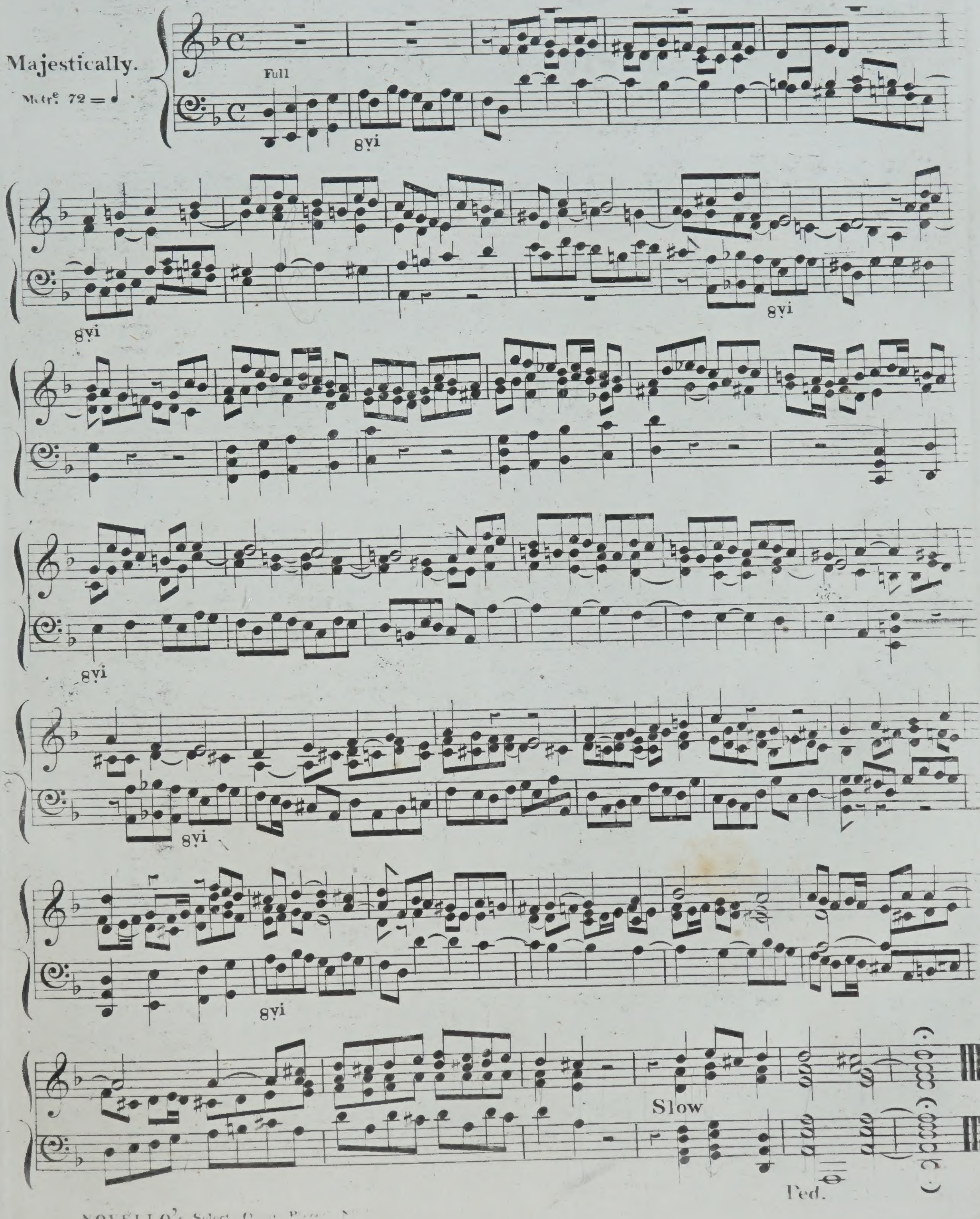
* ALESSANDRO STRADELLA was born at Naples, and lived about the year 1650. He was not only an excellent Composer, but also eminent as a performer on the Violin. In addition to these qualifications he possessed a fine voice and an exquisite taste in singing. His Life (of which there is a very interesting account in Dr Burney's History of Music) was a perfect Romance. He was at last stabbed by assassins at Genoa, about the year 1679, through the jealousy of a Venetian Nobleman. His Compositions are perhaps superior to any that were produced at that period, with the exception of the Works of CARISSIMI; and perhaps had he enjoyed equal longevity, he might have rivalled even that great Musician.

PUT THY TRUST IN GOD.

Chorus.

HANDEL.

From the Anthem "As pants the Hart."

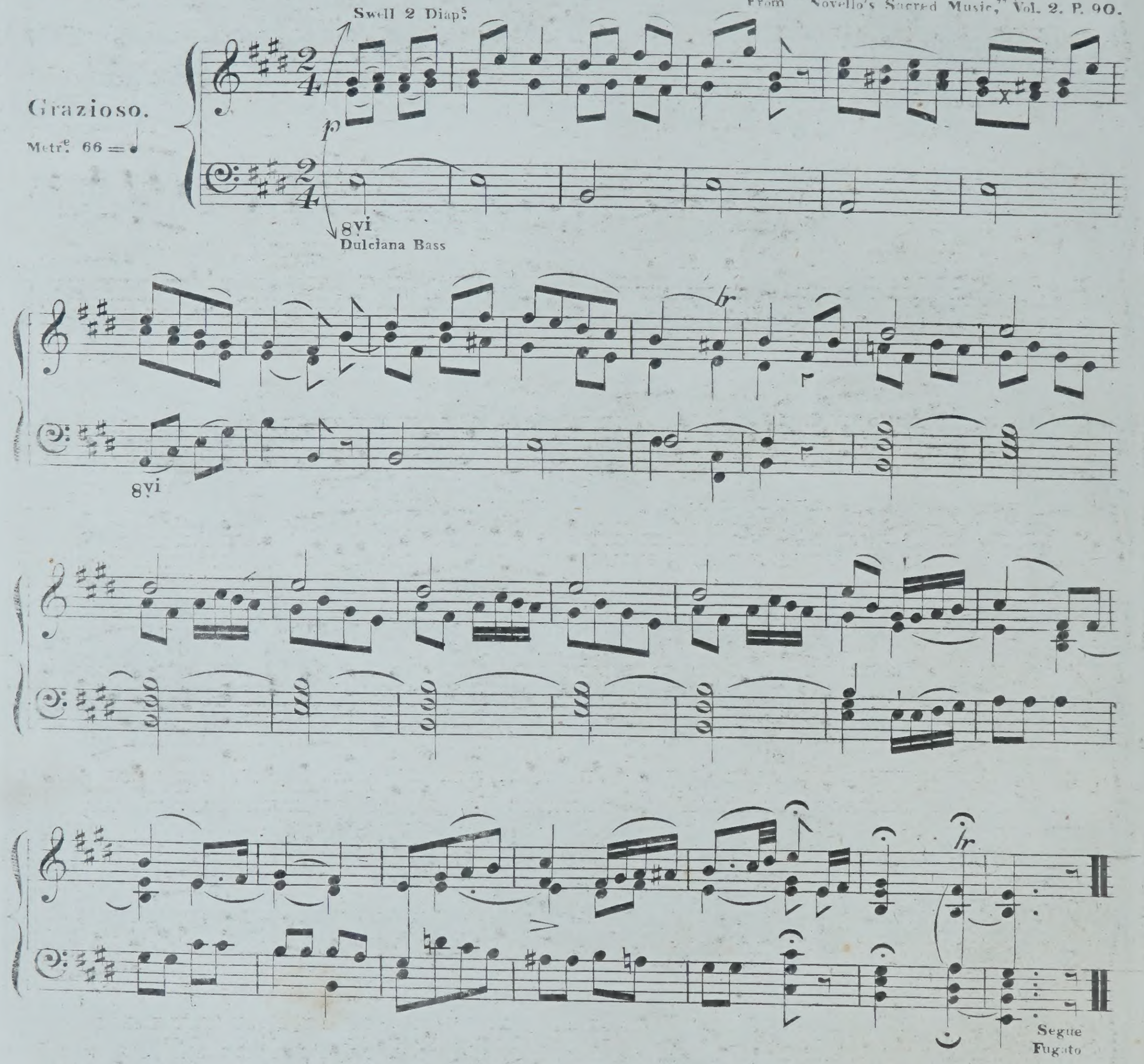

Majestically.
Metr.e 72 = ♩
Full
8vi
8vi
8vi
8vi
8vi
8vi
8vi
Slow
Ped.

GAUDE VIRGO.

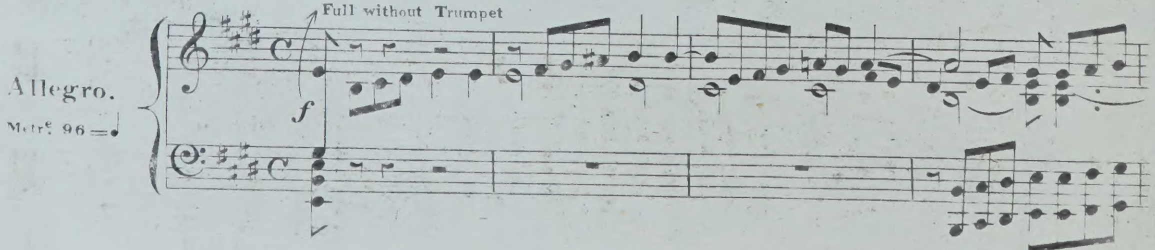
Duett for Trebles.

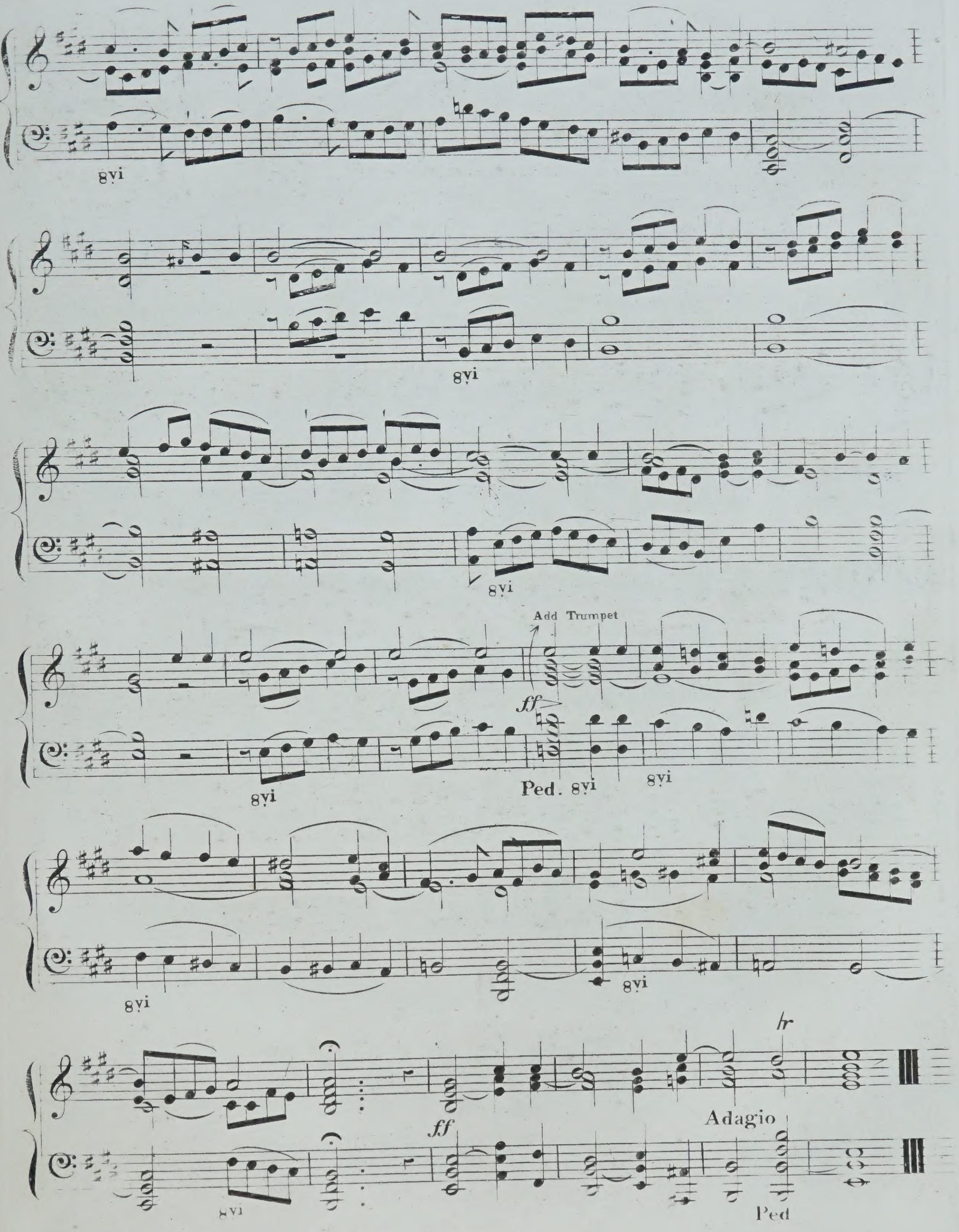
V. NOVELLO.

From "Novello's Sacred Music," Vol. 2. P. 90.


Swell 2 Diap^s.
Grazioso.
Metr^e. 66 = ♩
p
8^vi
Dulciana Bass
8^vi
tr
tr
Segue
Fugato

Chorus, "ET PRO NOBIS."


Full without Trumpet
Allegro.
Metr^e. 96 = ♩
f


8vi
8vi
8vi
Add Trumpet
ff
Ped. 8vi
8vi
8vi
8vi
8vi
tr
ff
Adagio
Ped

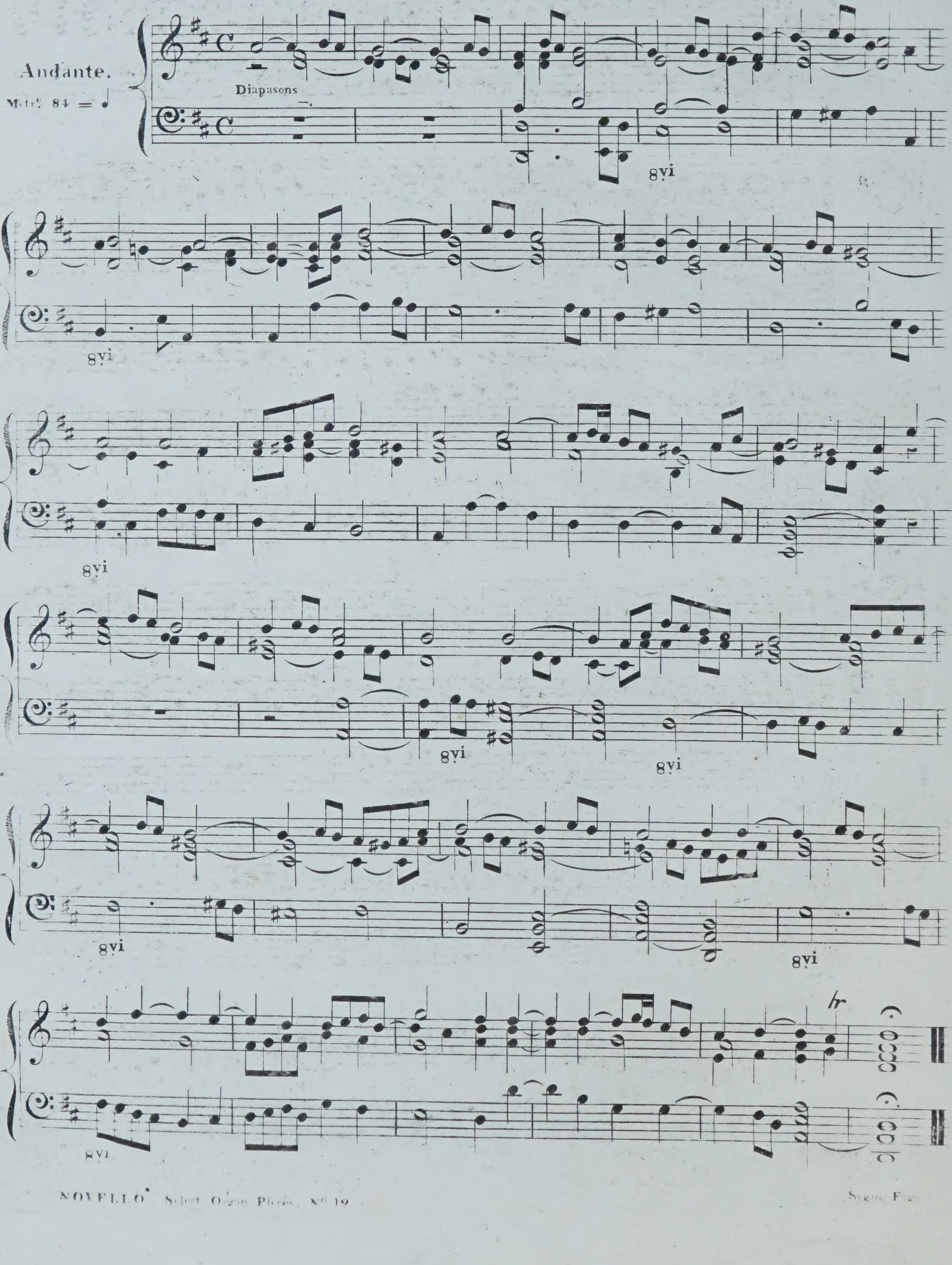
DOMINE DEUS.

Quintetto.

From a M. S. Mass.

CLARI.

From the "Fitzwm. Music," Vol. 2. P 55.


Andante.
Metr. 84 = ♩
Diapasons
8vi
8vi
8vi
8vi
8vi
8vi
8vi
8vi
tr

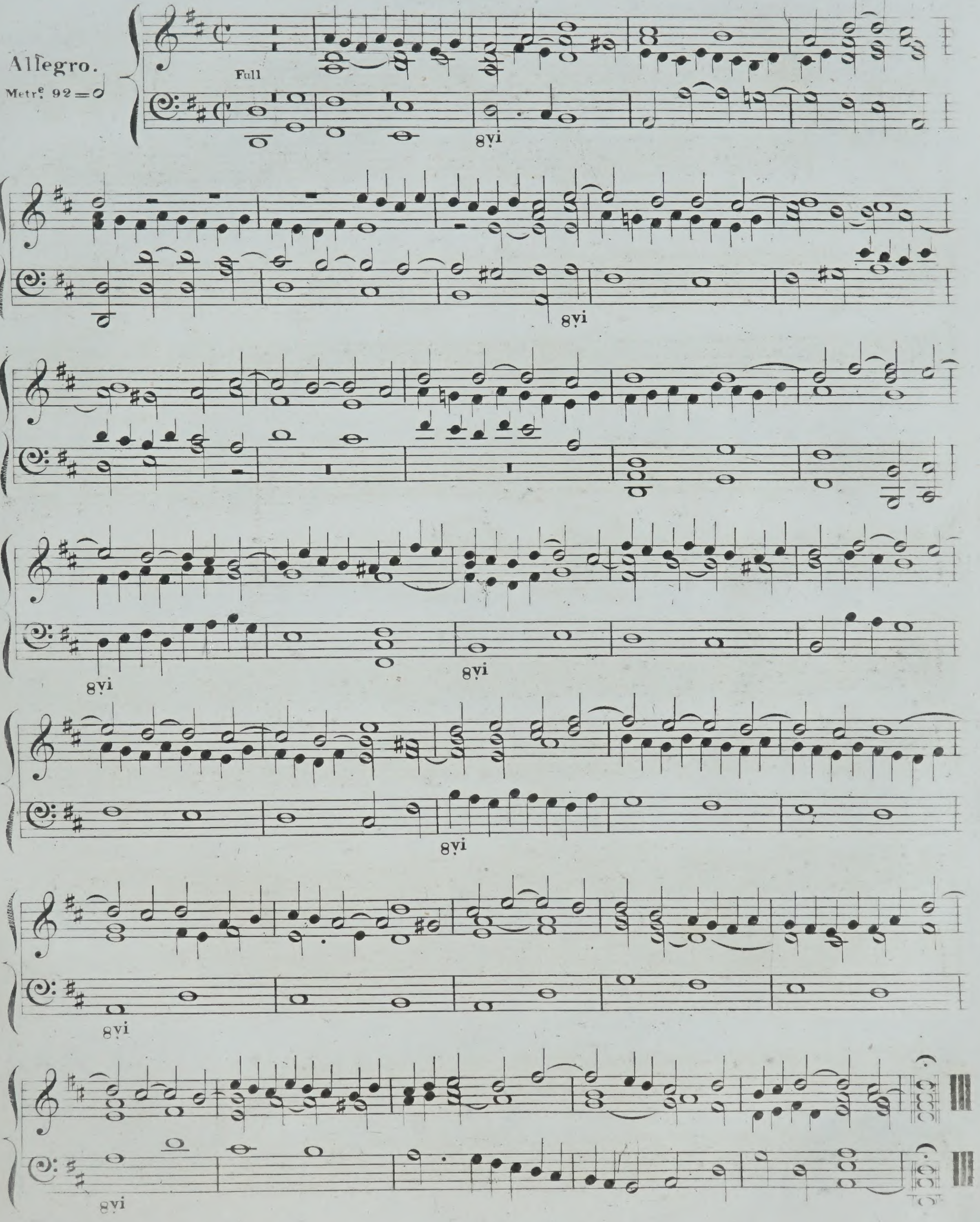
Segue Fug.

CUM SANCTO SPIRITU.

Chorus from a M. S. Mass.

CLARI.

From the "Fitzw^m Music," Vol. 2. P. 58.

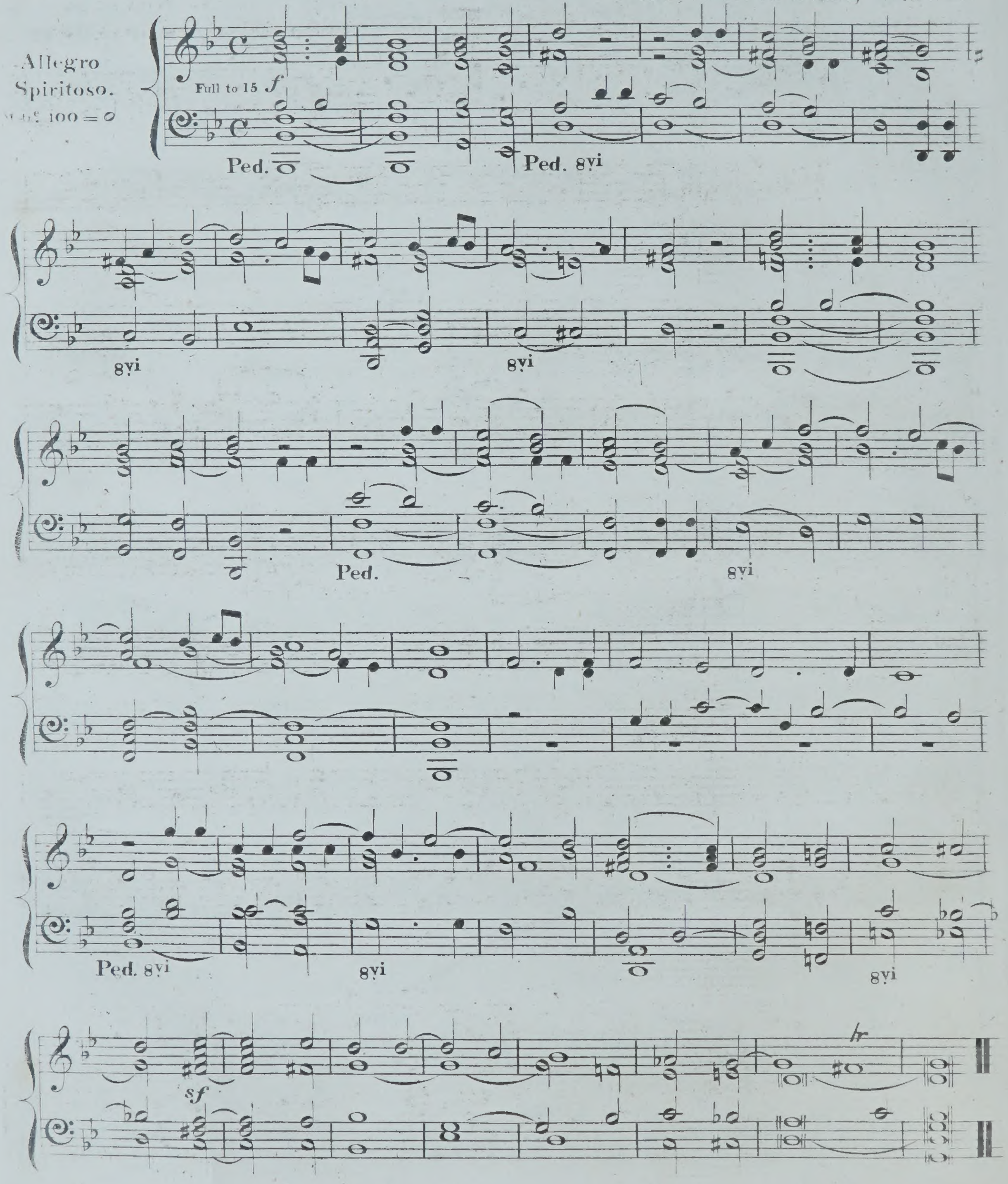

Allegro.
Metre 92 = 𝅗𝅥
Full
8vi
8vi
8vi
8vi
8vi
8vi
8vi

DOMINE SALVUM FAC.

Chorus, Quartett and Fugue.

Composed in addition to Ricci's Mass, by V. NOVELLO.

From "Novello's Sacred Music," Vol. 1. P. 80.


Allegro Spiritoso.
M.M. 100 = 𝅝
Full to 15
f
Ped.
Ped. 8vi
8vi
sf
tr

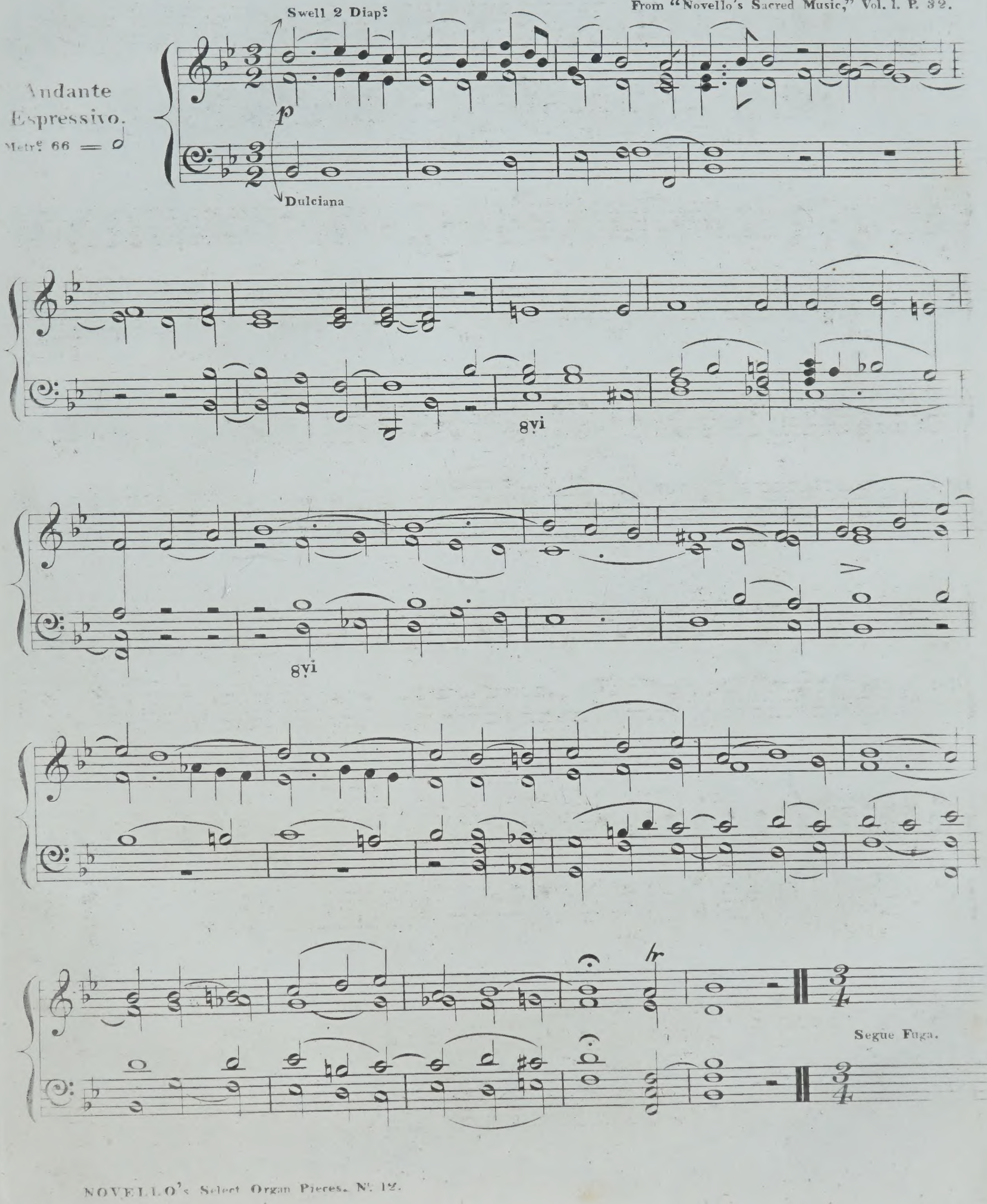
Segue Quartett

GLORIA PATRI.

Quartetto.

V. Novello.

From "Novello's Sacred Music," Vol. I. P. 32.

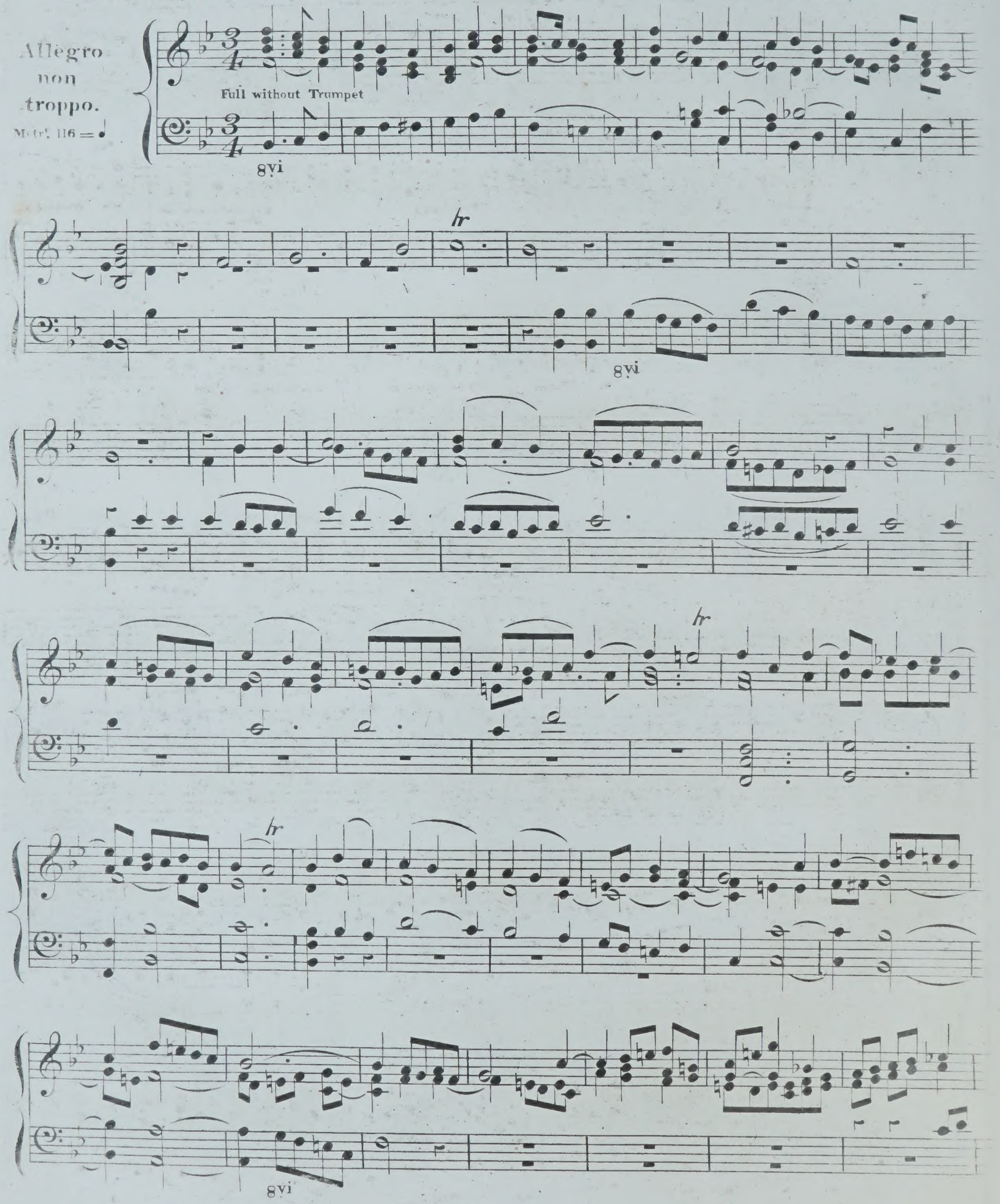

Swell 2 Diaps.
Andante Espressivo.
Metre. 66 = 𝅗𝅥
p
Dulciana
8vi
8vi
Segue Fuga.

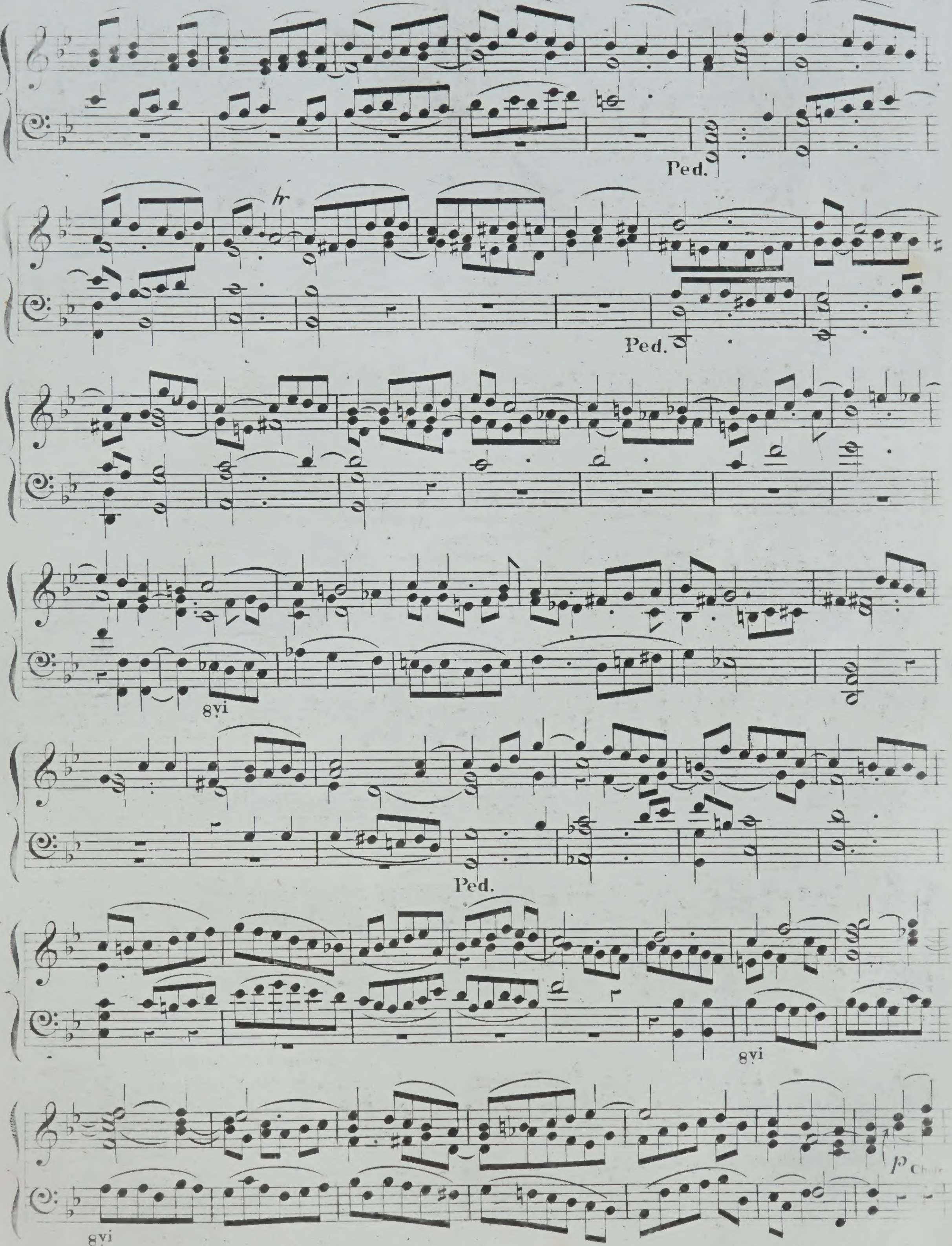
SICUT ERAT

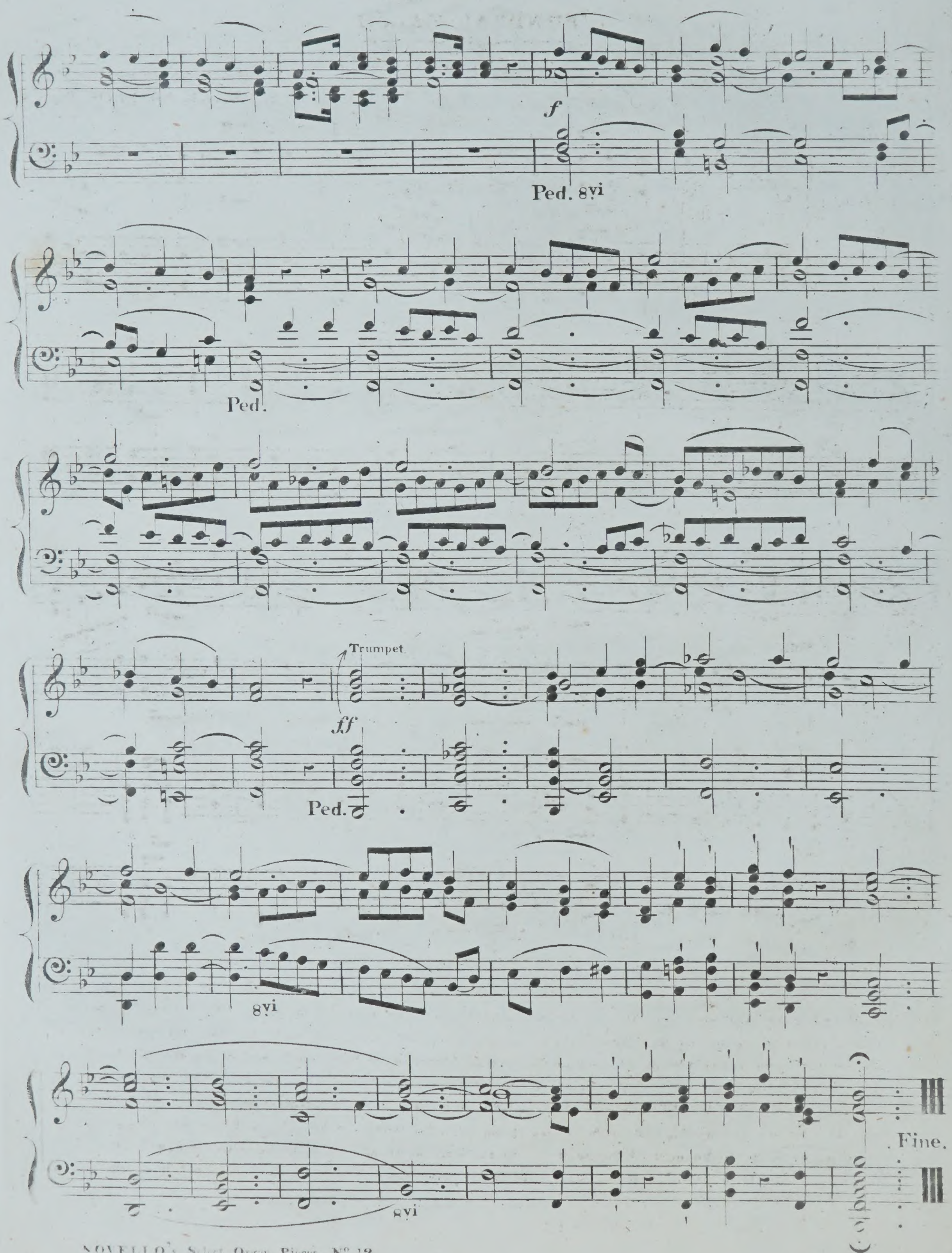
Fugue.

V. NOVELLO.

From "Novello's Sacred Music," Vol. 1. P. 38.


Allegro non troppo.
Metr. 116 = ♩
Full without Trumpet
8vi
tr
8vi
tr
tr
8vi

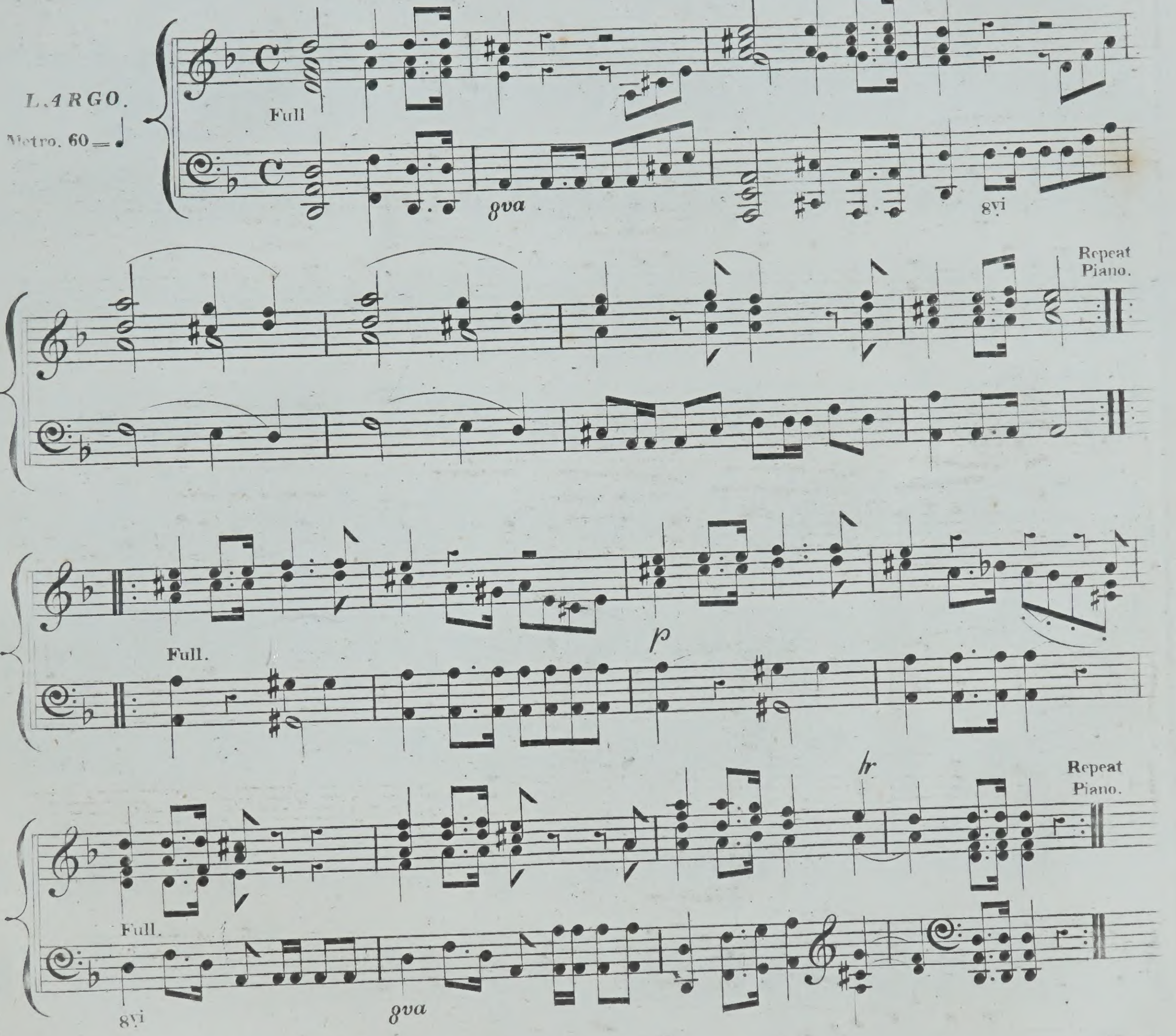

Ped.
tr
Ped.
8vi
Ped.
8vi
8vi
p Choir


f
Ped. 8vi
Ped.
Trumpet
ff
Ped.
8vi
8vi
Fine.

FUNERAL MARCH

Composed by **KOSLOVSKY.** *

Adapted for the Organ, from the
Full Score, by NOVELLO. 1843.



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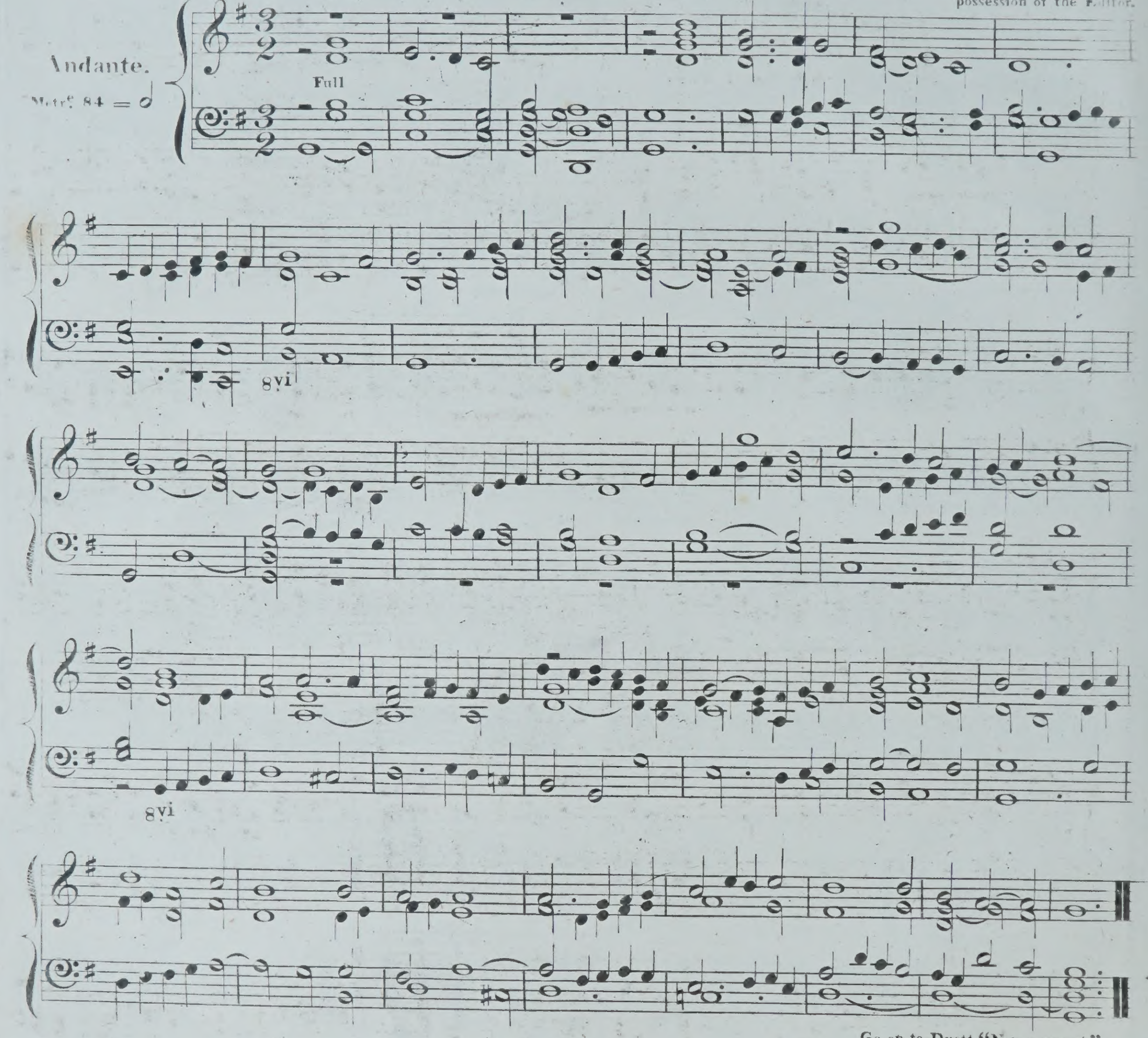
* JOSEPH KOSLOVSKY was Maestro di Capella to the Ex King of Poland, at Warsaw. He followed his Royal Patron into Prussia, and on his Majesty's decease shortly afterwards, Koslovsky wrote the Music for his funeral. He was subsequently appointed the Director of the Imperial Chapel at St Petersburgh, and in the Year 1804, the same beautiful Requiem which he had composed for the Polish King, and from which the above two Marches have been selected, (see Page 126, No 18.) was performed by the whole Band of the Emperor's Chapel, on the death of the celebrated Violinist Giarnovichi, Madame Mara taking the principal Soprano Solo part. Koslovsky has also published some tasteful Songs, &c in the Polonoise style. In the score above alluded to, he has introduced, with great effect, the Russian Horn Music on the variously-sized Tubes, each individual note of which is played by a separate and different Performer.

Selections from a Motett for Five Voices.

QUI DILIGIT MARIAM.

STEFFANI. *

From a M. S. in the
possession of the Editor.



Go on to Duett "Non pavescat."

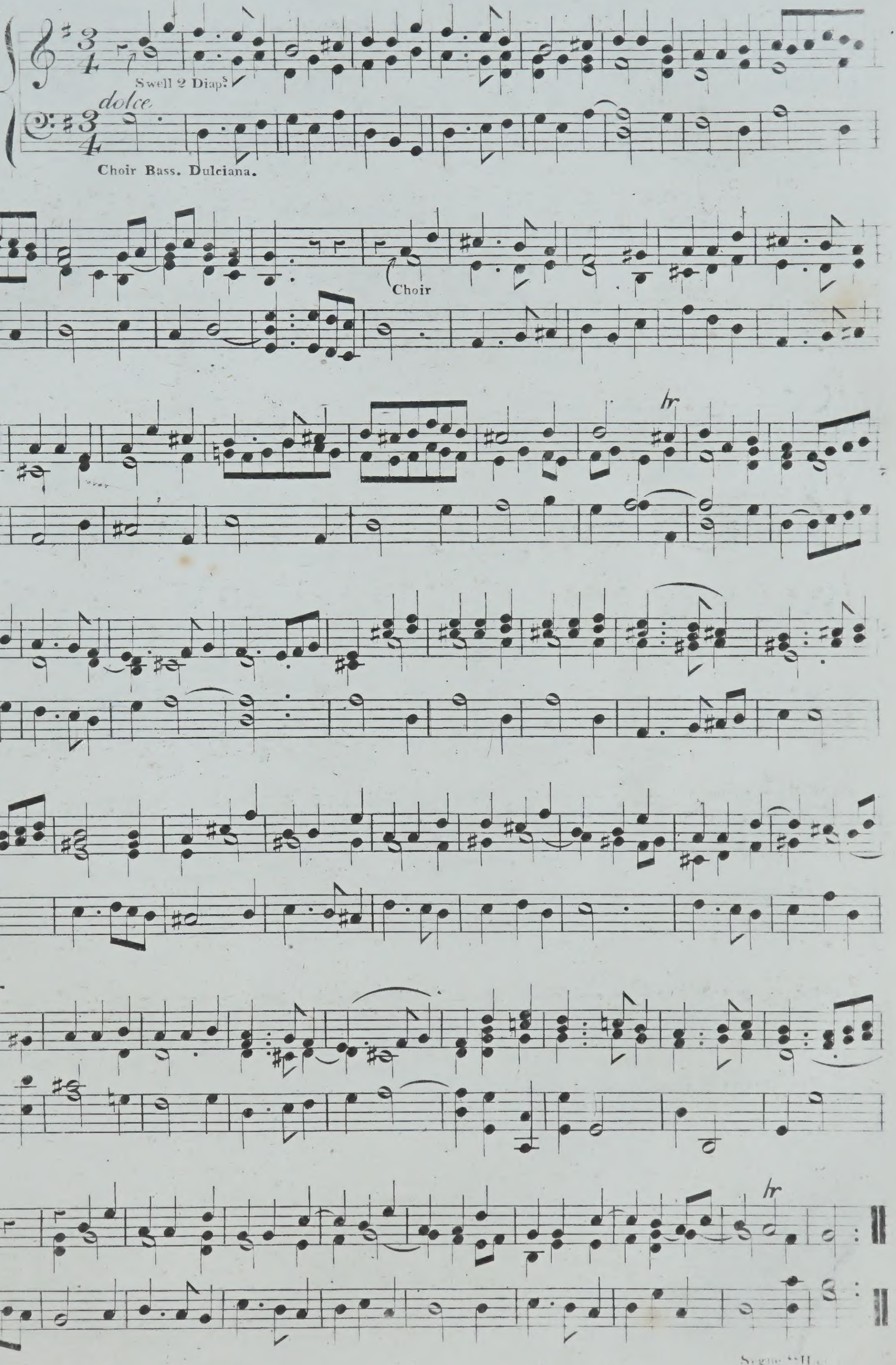
---

* The **ABBATE AGOSTINO STEFFANI** was born in the year 1650 at Castello-Franco in the territory of Venice. In his childhood he was a Chorister in a neighbouring Cathedral, whence he was taken to Bavaria by a German Nobleman, who was pleased with his voice and prepossessing manners. The direction of his musical studies was committed to **ERCOLE BERNABEI**. He afterwards took holy orders and soon became an Abbate. In the course of his studies he had composed several Masses and other Sacred Music, which were performed at Munich; and the Duke of Brunswick (father of George the 1st) was so greatly delighted with them, that he invited **STEFFANI** to the Court of Hanover, and conferred on him the appointment of **Maestro di Capella**. Besides Operas and Madrigals (some of which latter, in 5 parts, are very fine) he composed a great number of Duetts for 2 Voices with a Bass Accompt. Of these admirable productions it is perhaps their highest praise that **HANDEL** professed to imitate them in the twelve celebrated "Duetti di Camera" which he composed for Queen Caroline. The musical talents of **STEFFANI**, though very splendid, were far from being the only distinguished part of his character. His great natural endowments enabled him to act in a sphere that very few of his profession ever attained. He became a diplomatic character; and, like the famous Painter Rubens, was frequently employed in negociations with foreign Courts. He not only obtained a large pension, but was finally promoted to be Bishop of Spigna, by Pope Innocent the 11th. About the year 1724, the Academy of Ancient Music in London, elected him their President. He died at Frankfort in 1730, after an indisposition of only a few days continuance. The Motett "Qui diligit," from which the above specimens have been selected, is generally considered as one of the very finest of all his Compositions; the principal characteristics of which are a grandeur & severity of style in the melodies, profound science in the harmonies, and masterly skill in the construction of the most ingenious and elaborate counterpoint.

Duett, "NON PAVESCAT."

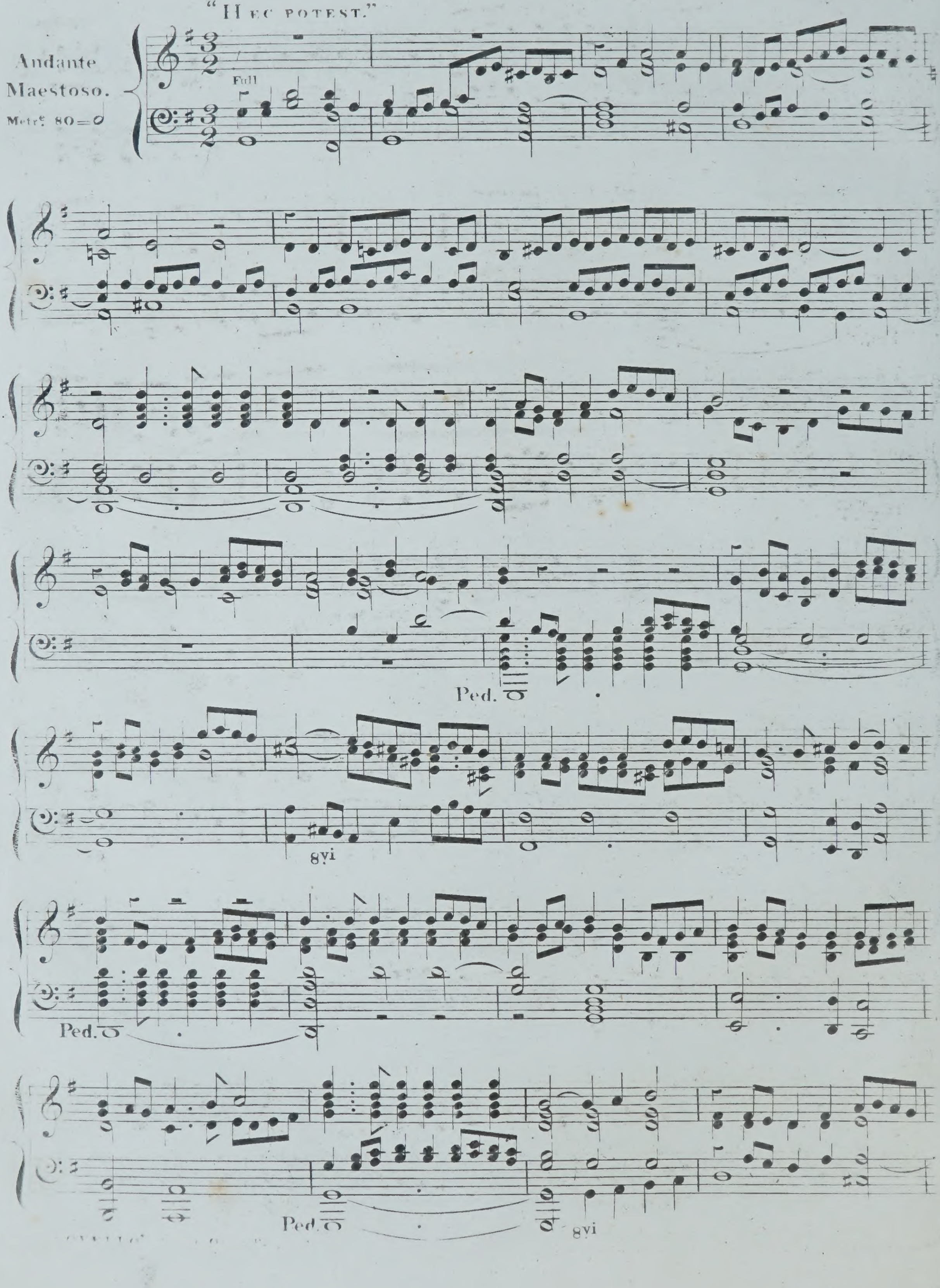
Andantino.

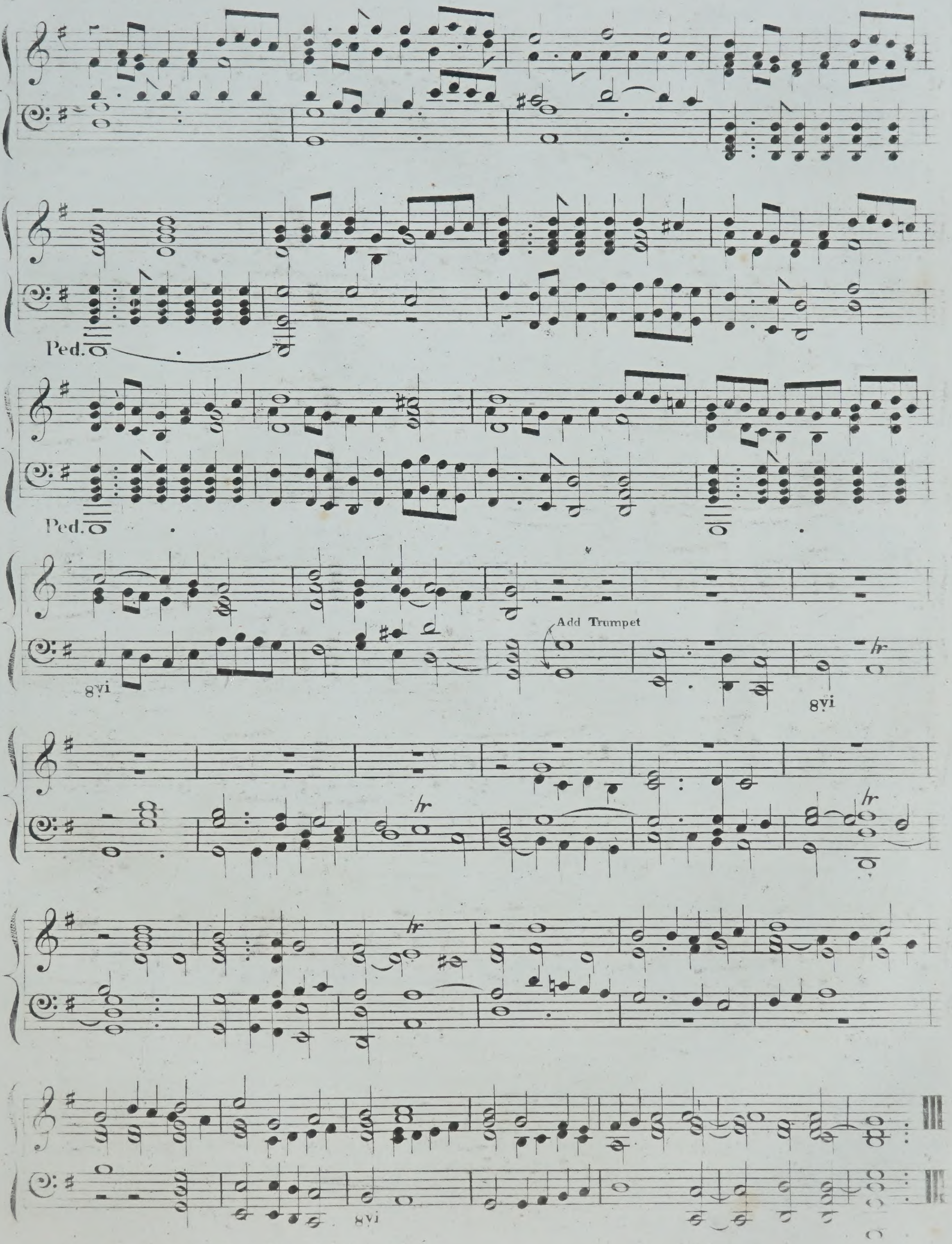
Metr. 88 = ♩


Swell 2 Diaps.
dolce
Choir Bass. Dulciana.
Choir
tr
tr
tr

Segue "H

"HÆC POTEST."


Andante Maestoso.
Metr. 80 = 𝅗𝅥
Full
Ped.
8vi
Ped.
Ped.
8vi

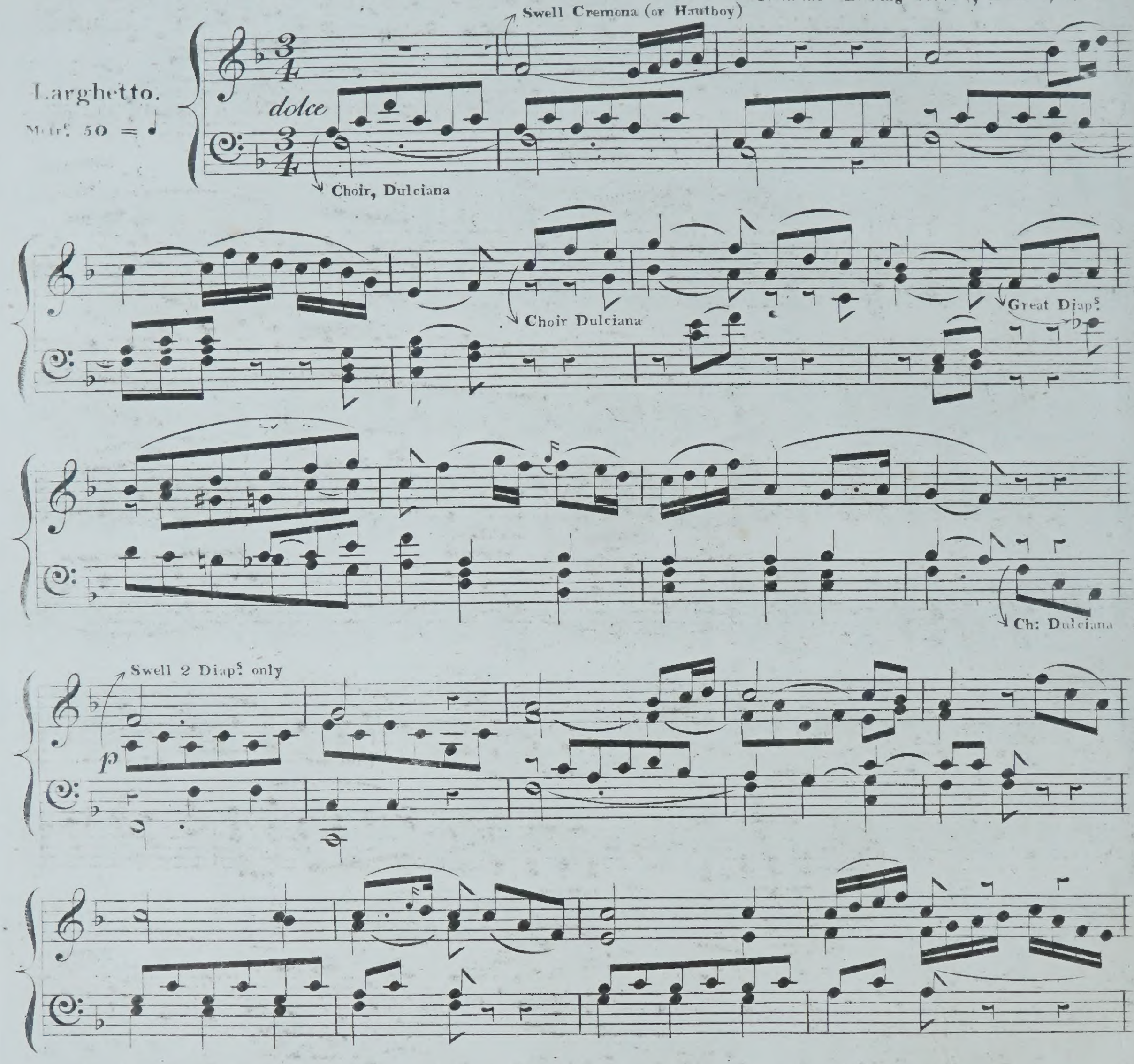

Ped.
Ped.
8vi
Add Trumpet
8vi
tr
tr
tr
8vi

AVE MARIA.

Soprano Solo.

CHERUBINI.*

From the "Evening Service," Book 7, P. 16.



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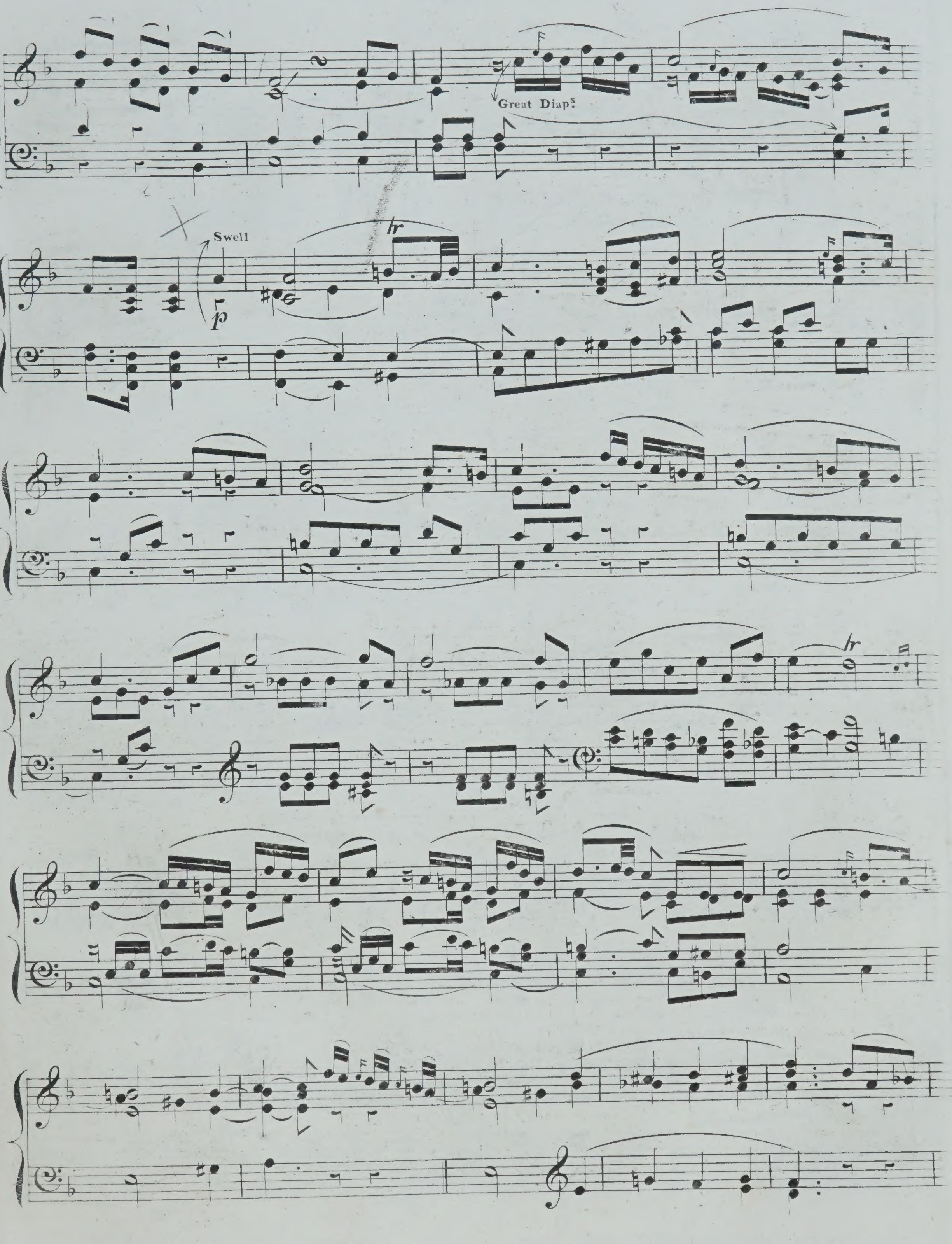
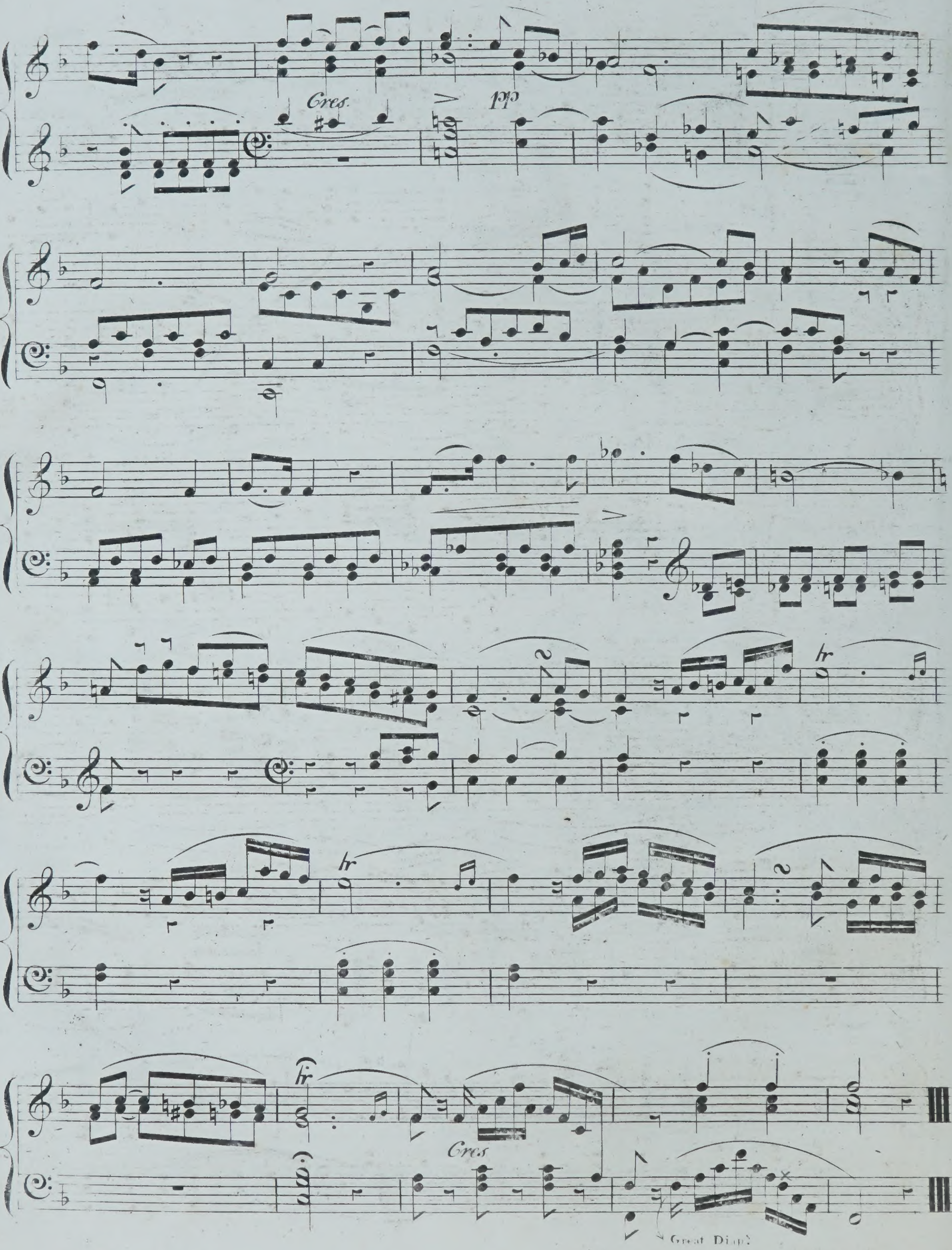
*This great Composer was born at Florence in 1760. Before the completion of his 13th year he gave a proof of his extraordinary musical talent by the Composition of a Mass, and soon afterwards produced several dramatic Works, which procured him the patronage of Leopold the 2nd Grand Duke *of* Tuscany, who, in 1788, granted him a pension to enable him to prosecute his studies at Bologna under **SARTI**. Here **CHERUBINI** remained about 4 years, shortly after which, he quitted Italy for London, where he continued above above a twelvemonth, but had little opportunity of displaying his abilities. After a journey to Turin, **CHERUBINI** settled at Paris, where he has produced many Operas that deserve to be much better known in this Country than they have been hitherto. In 1810 his Grand Mass in F was published at Paris, and he has since brought out other Pieces of Sacred Music that are held in the very highest estimation by all who are capable of appreciating their superior excellence. **CHERUBINI** was engaged as Composer to the Chapel Royal, for which Establishment he produced some of his finest Works, & which latter it is to be hoped will not be allowed to remain much longer in Manuscript, as exclusively belonging to one small Chapel, instead of being published for the study and gratification of the whole Musical World. He is still at the head of the "Conservatoire" or "National Academy for Music" at Paris: (1831) and as a Church Writer, whose style combines the best characteristics of both the German and the Italian Schools, and more especially in the exquisite refinement of his mode of scoring, he may justly be considered as the greatest Composer now living.

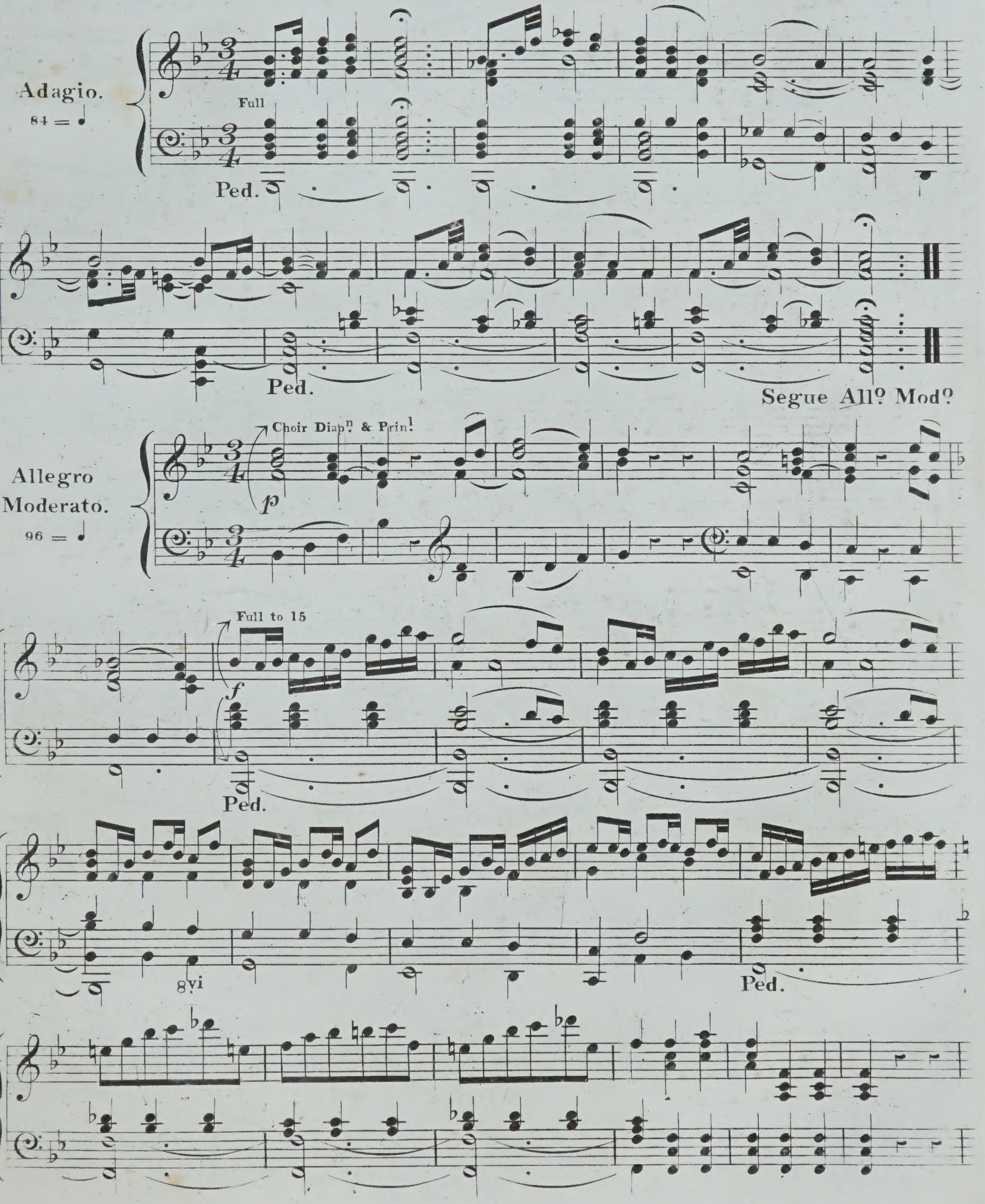

Great Diap^s.
Swell
p
tr
tr

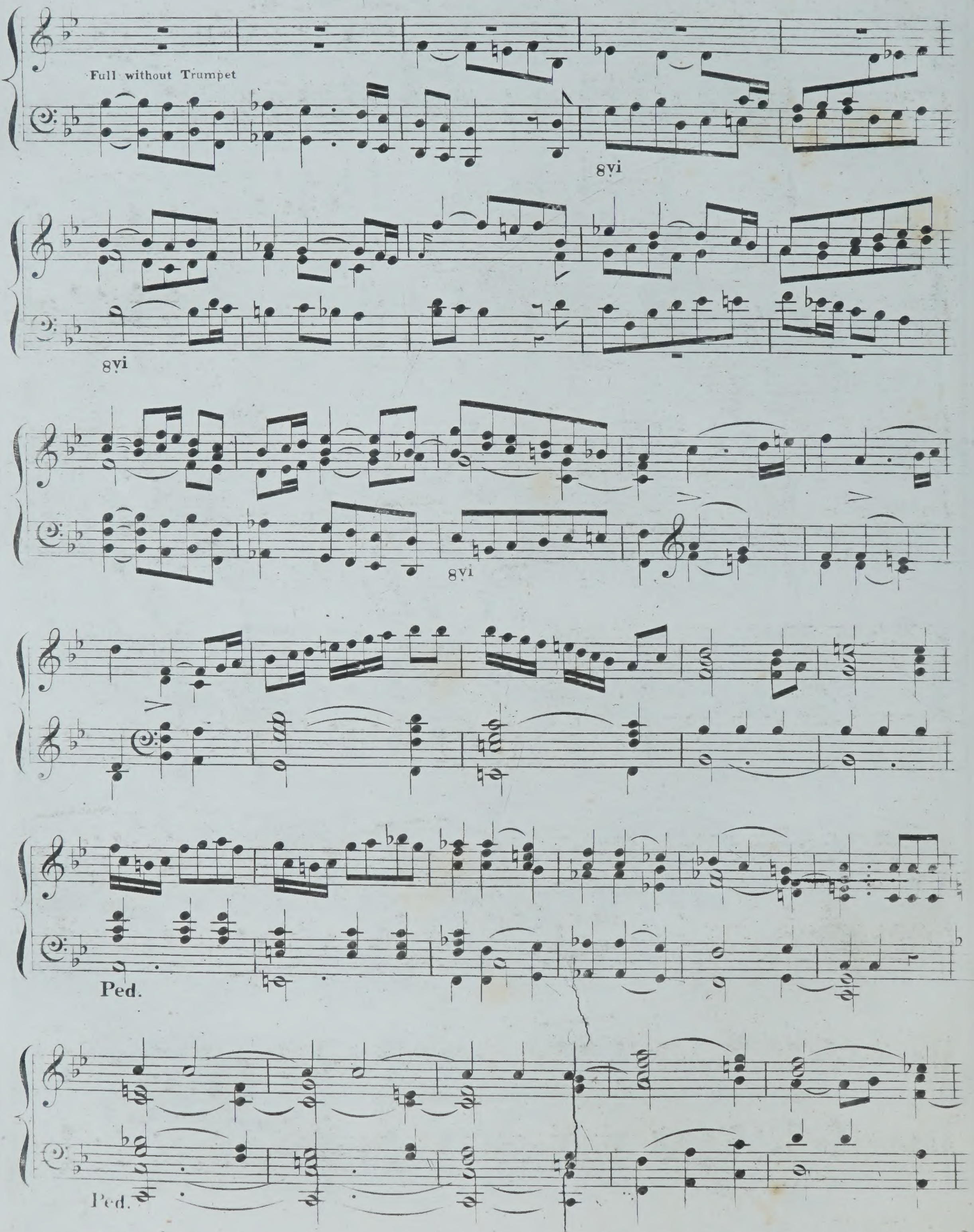

Cres.
pp
Cres.
Great Diapn

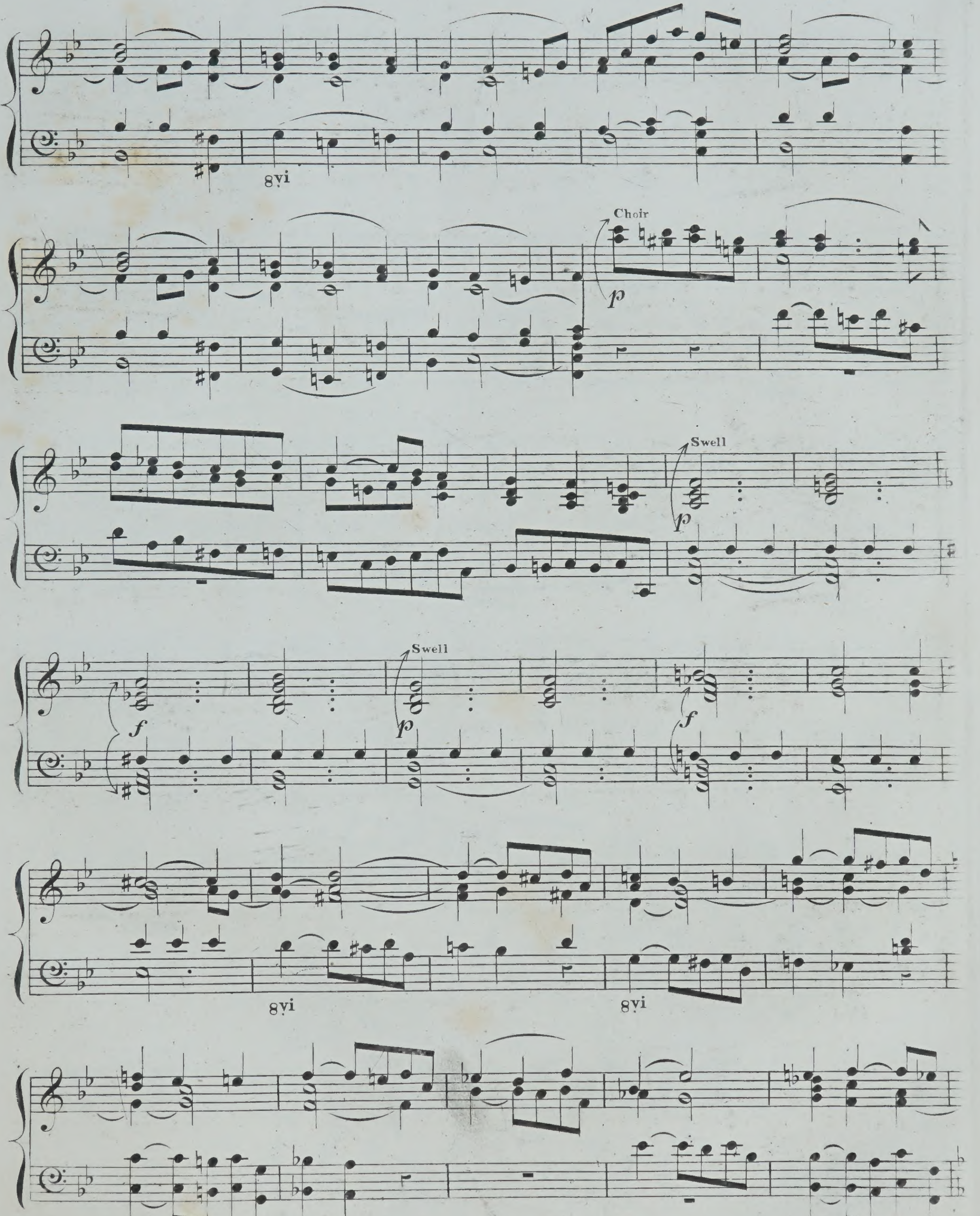
CHORUS,

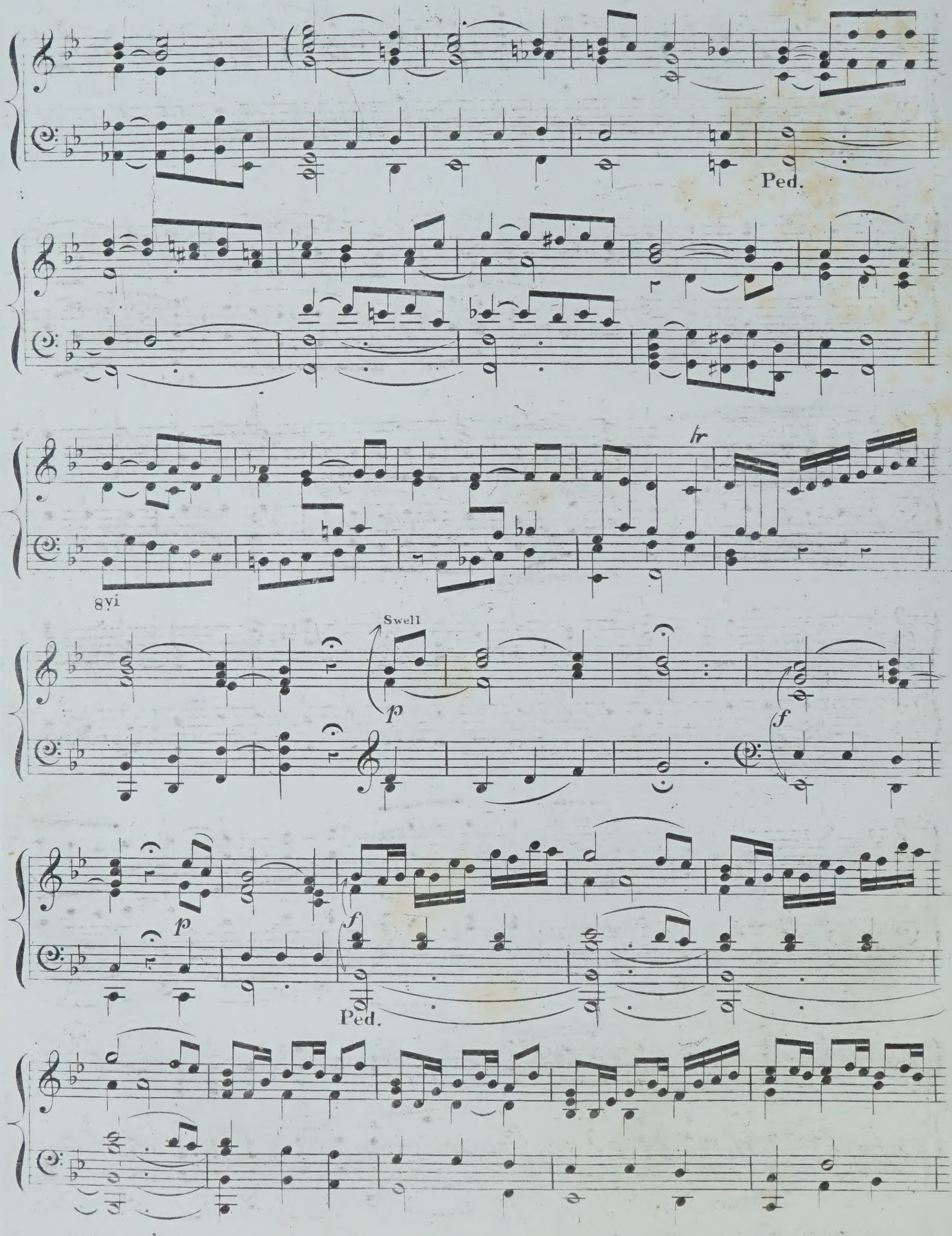
KYRIE.

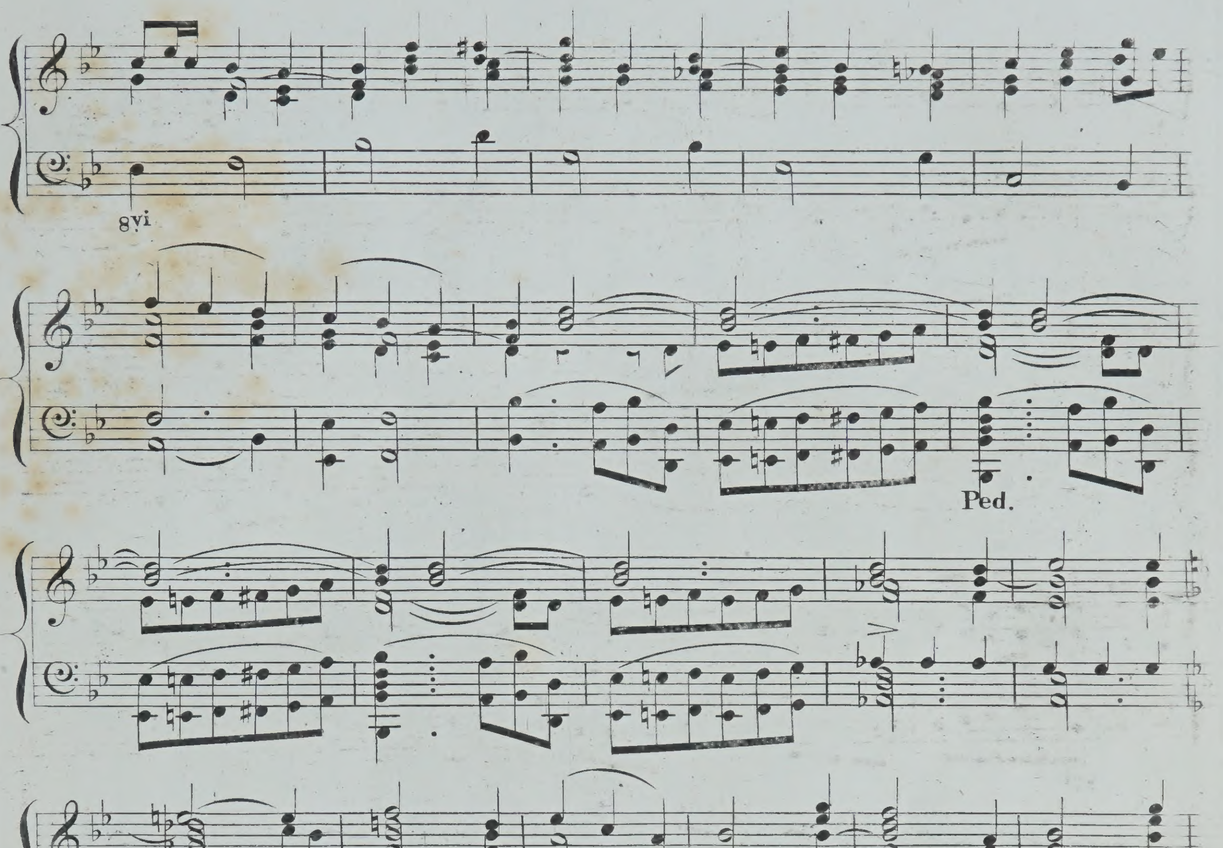
From HAYDN'S Mass in B♭. N.º 1.


Adagio.
84 = ♩
Full
Ped.
Ped.
Segue All.º Mod.º
Allegro Moderato.
96 = ♩
Choir Diap.ⁿ & Prin.ˡ
p
Full to 15
f
Ped.
8vi
Ped.


Full without Trumpet
8vi
8vi
8vi
Ped.
Ped.


8vi
Choir
p
Swell
p
f
Swell
p
f
8vi
8vi


Ped.
8vi
Swell
p
f
f
p
f
Ped.

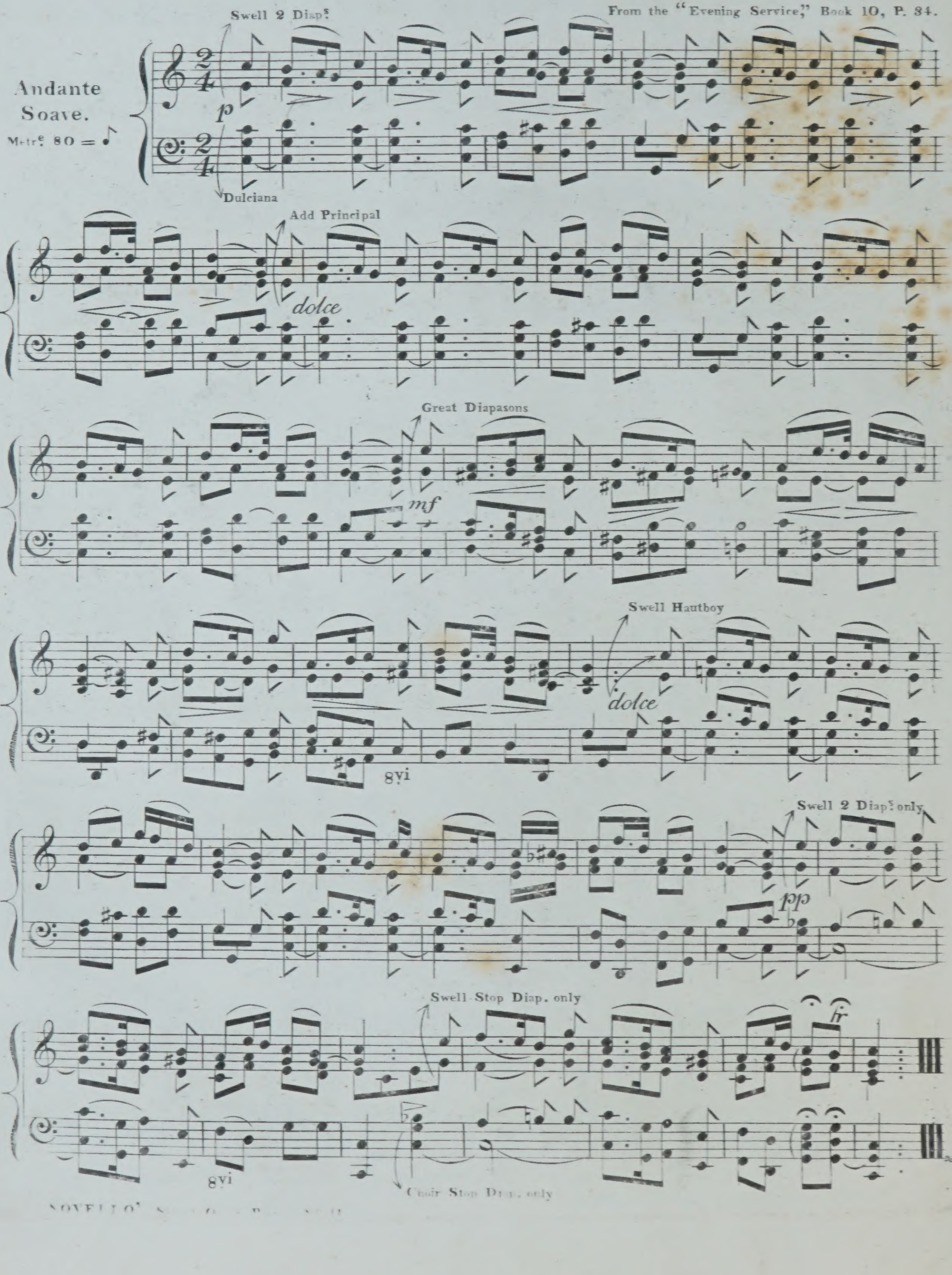

8vi
Ped.
Ped.

O JESU.

Treble Solo and Quintett.

V. Novello.

From the "Evening Service," Book 10, P. 34.


Andante
Soave.
Metr.e 80 = ♪
Swell 2 Diap.s
p
Dulciana
Add Principal
dolce
Great Diapasons
mf
Swell Hautboy
dolce
8vi
Swell 2 Diap.s only
pp
Swell Stop Diap. only
tr
8vi
Choir Stop Diap. only

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TU ES SACERDOS

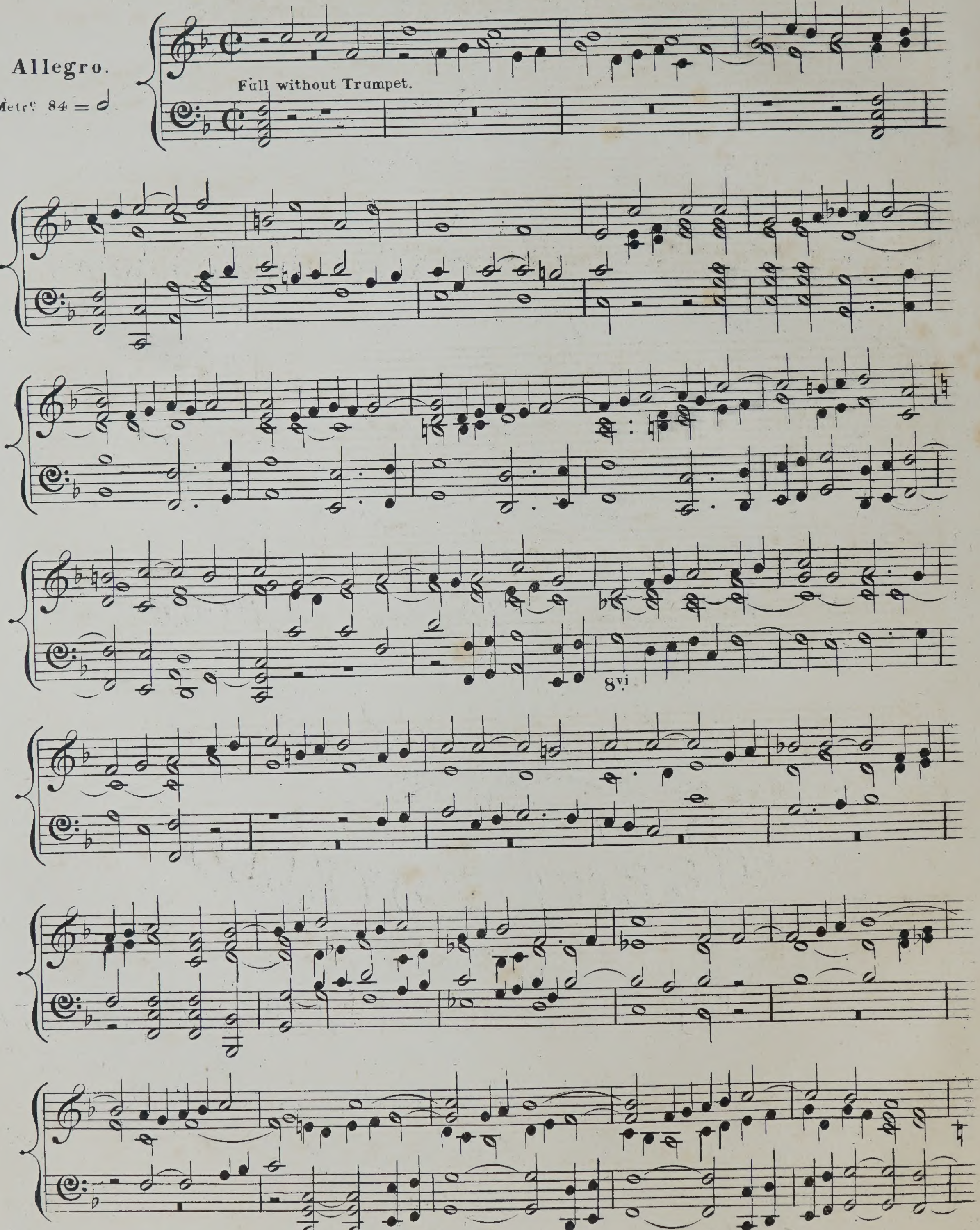
Choral Fugue.

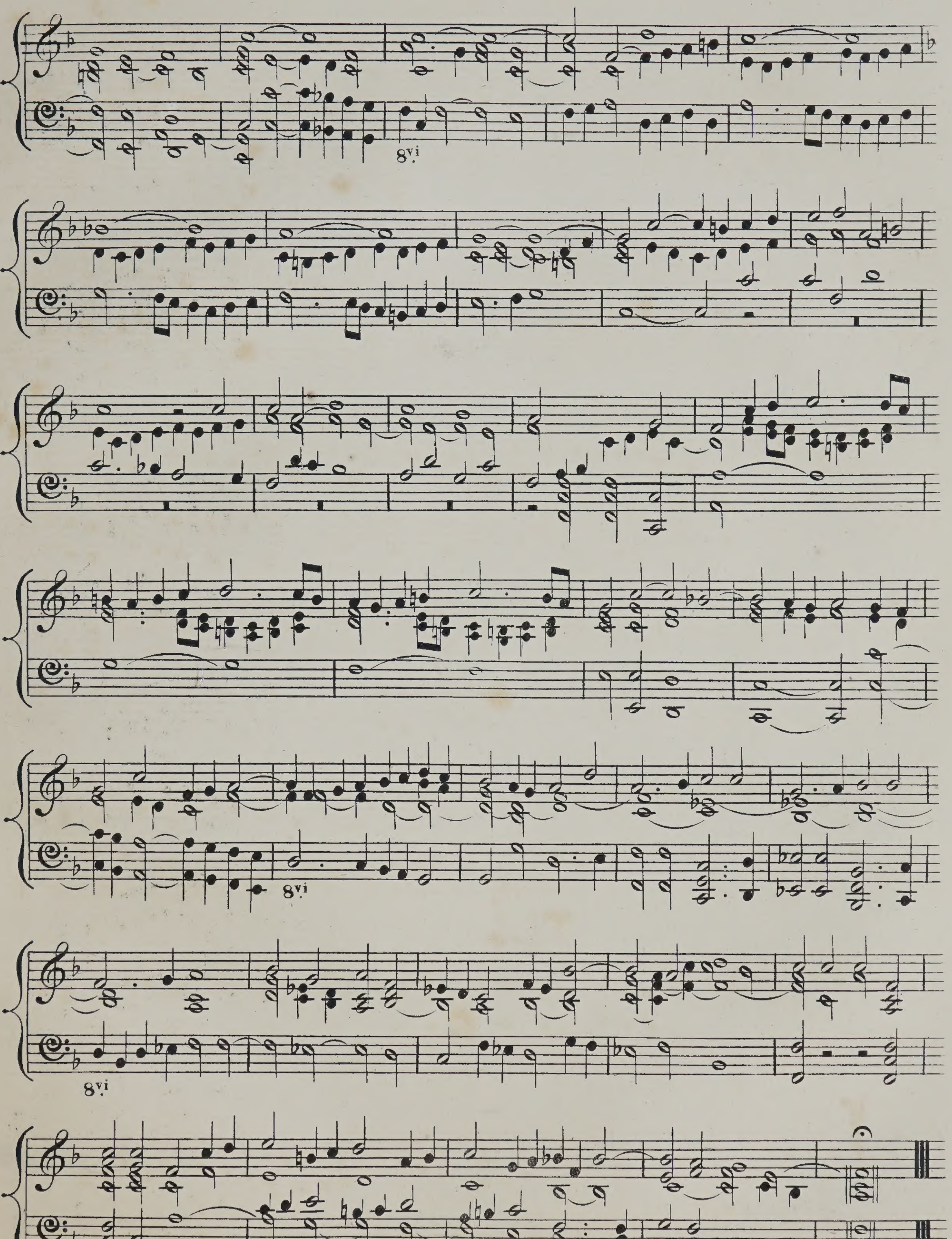
Leo.

From the "Fitzw.m Music" Vol. 1. Page 48.

Allegro.

Metre. 84 = 𝅗𝅥


Full without Trumpet.
8vi

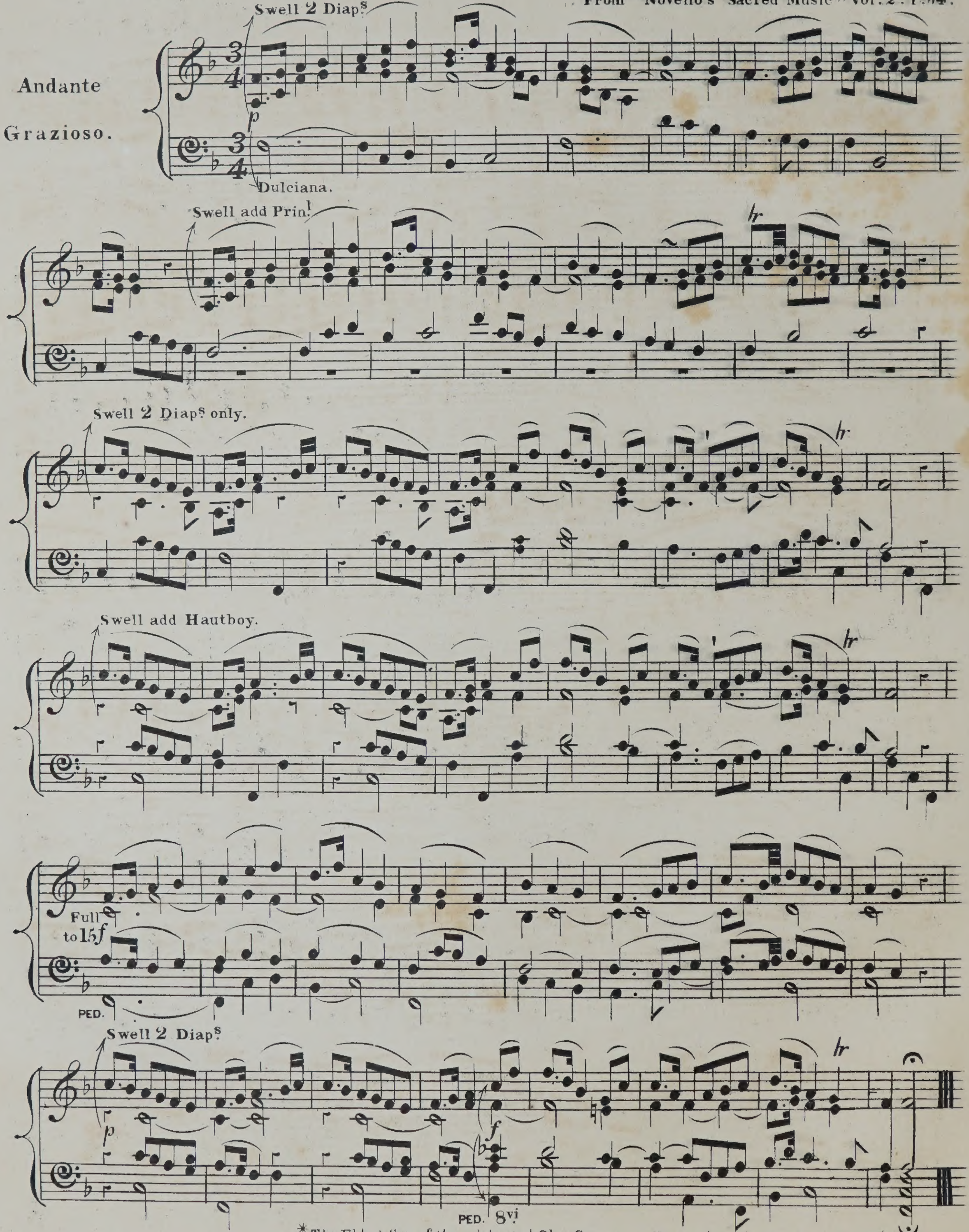

8vi
8vi
8vi

AVE VERUM.

Quartett and Chorus.

S. Webbe Jun.r *

From "Novello's Sacred Music" Vol. 2. P. 64.


Andante
Grazioso.
Swell 2 Diaps
p
Dulciana.
Swell add Prinl
tr
Swell 2 Diaps only.
tr
Swell add Hautboy.
tr
Full to 15 f
PED.
Swell 2 Diaps
p
f
tr
PED. 8vi

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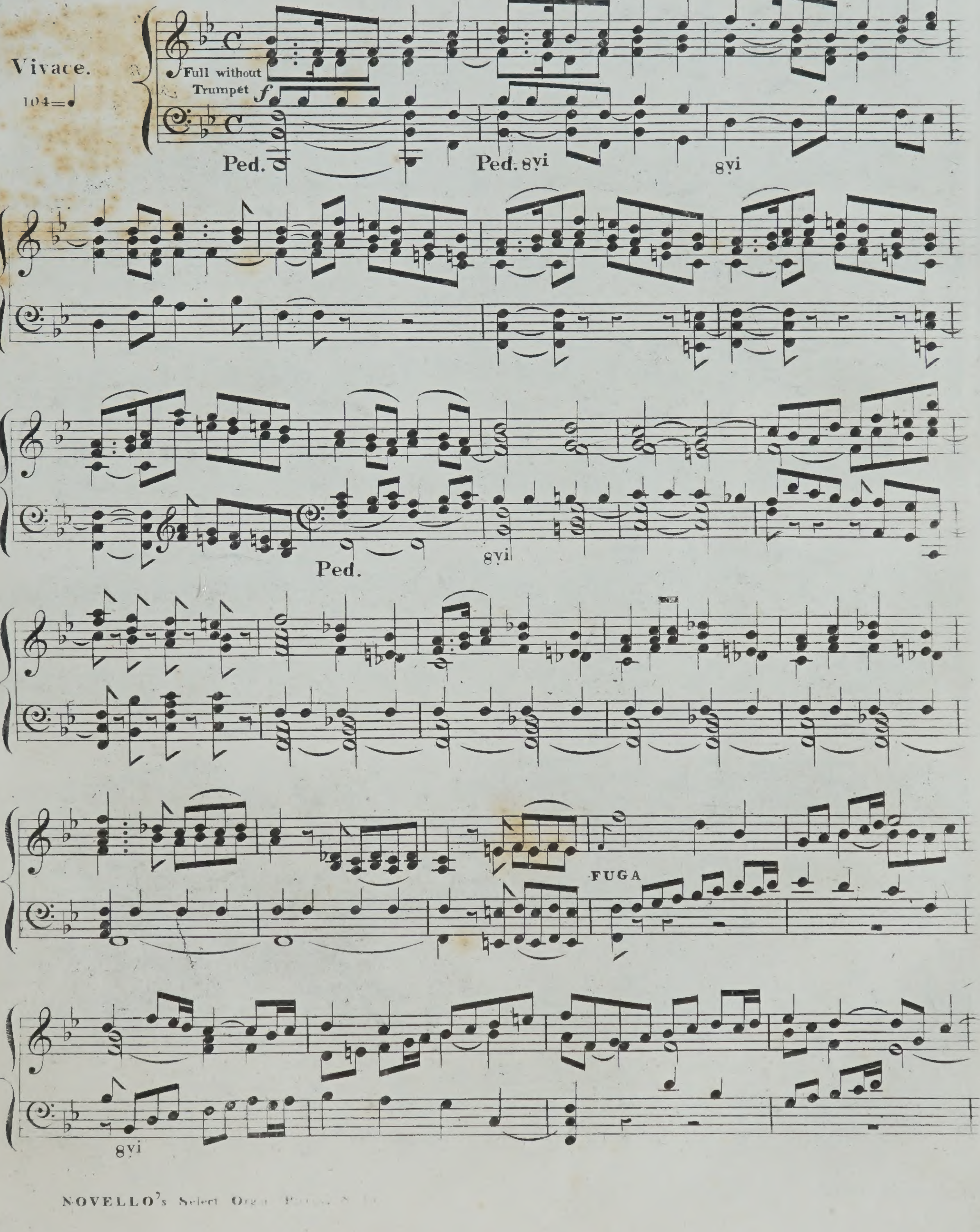
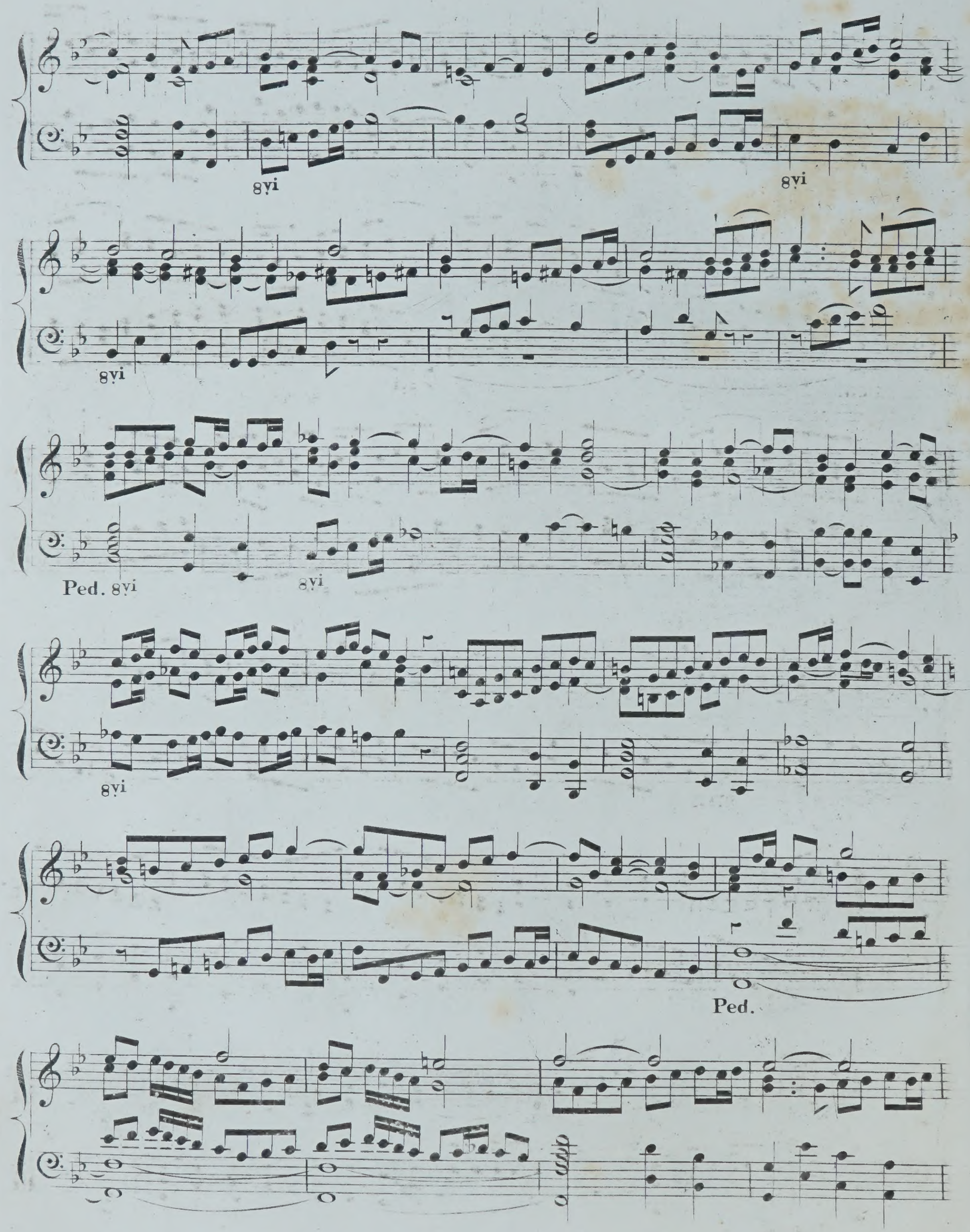
* The Eldest Son of the celebrated Glee Composer. He was born in London about 1770.

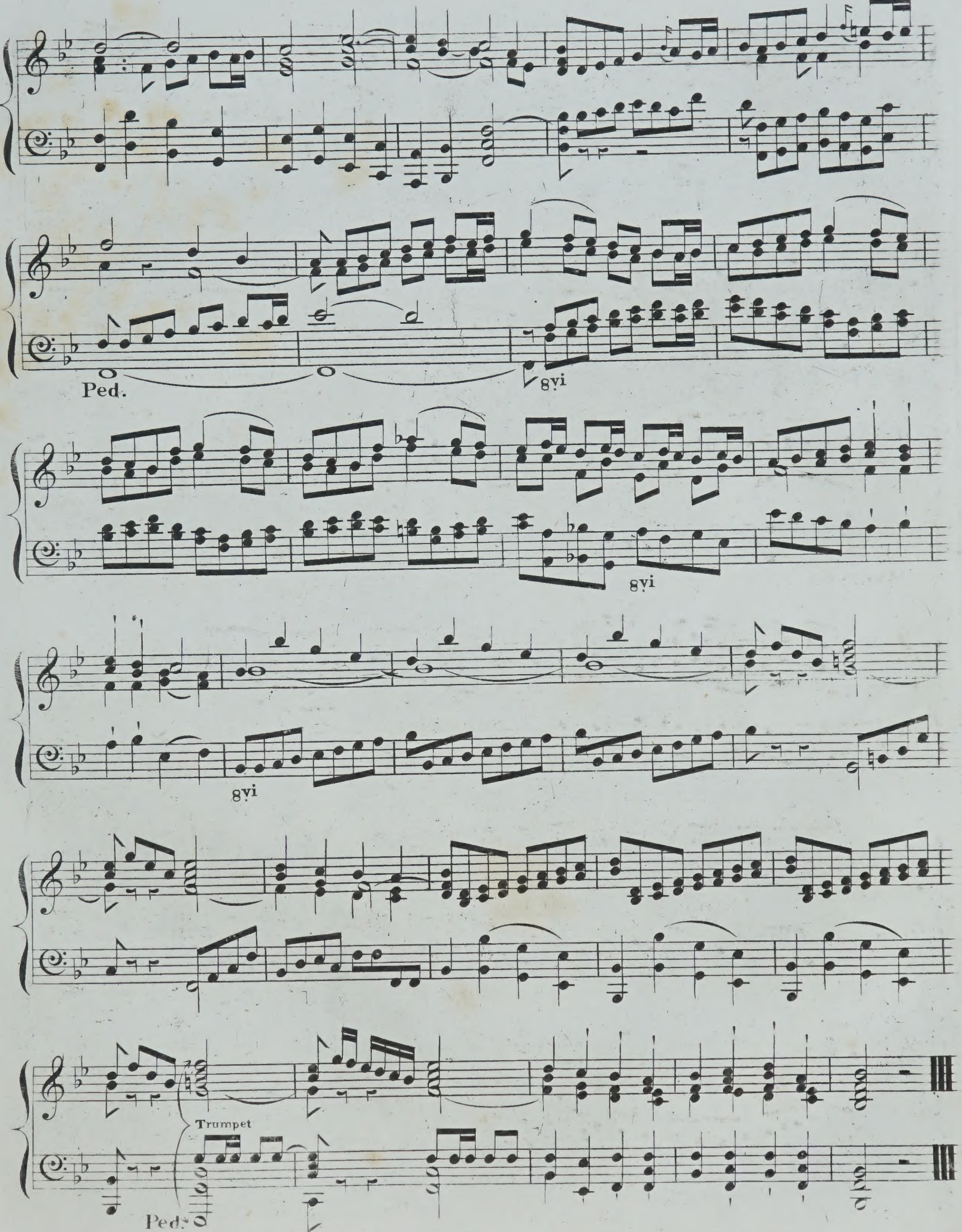
QUONIAM.

Chorus at the end of the "Gloria."

From HAYDN'S First Mass.


Vivace.
104=♩
Full without Trumpet
f
Ped.
Ped. 8vi
8vi
Ped.
8vi
FUGA
8vi


8vi
8vi
8vi
Ped. 8vi
8vi
8vi
Ped.

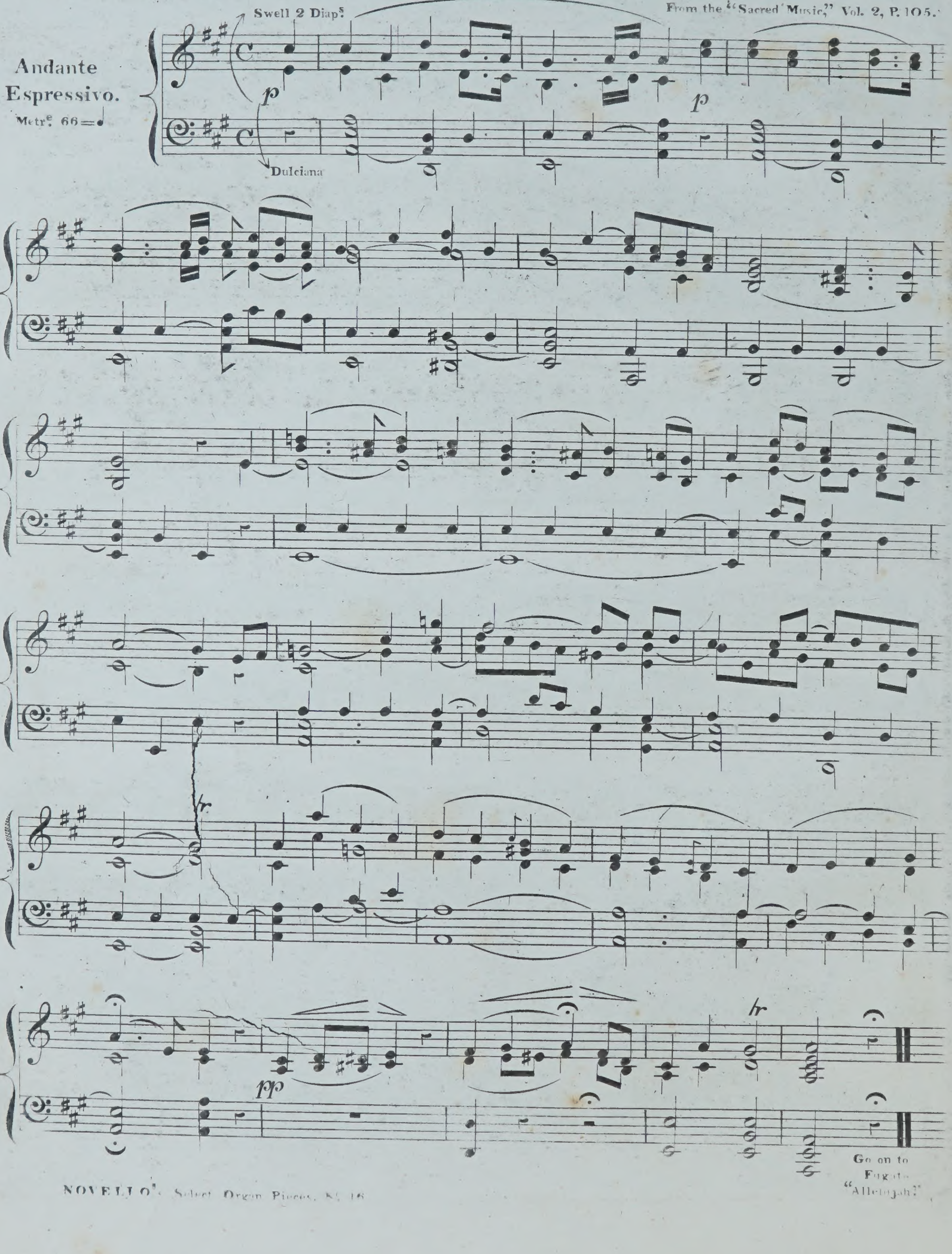

Ped.
8vi
8vi
8vi
Trumpet
Ped.

O SACRUM CONVIVIUM.

Duett. Tenor and Bass.

V. NOVELLO.

From the "Sacred Music," Vol. 2, P. 105.

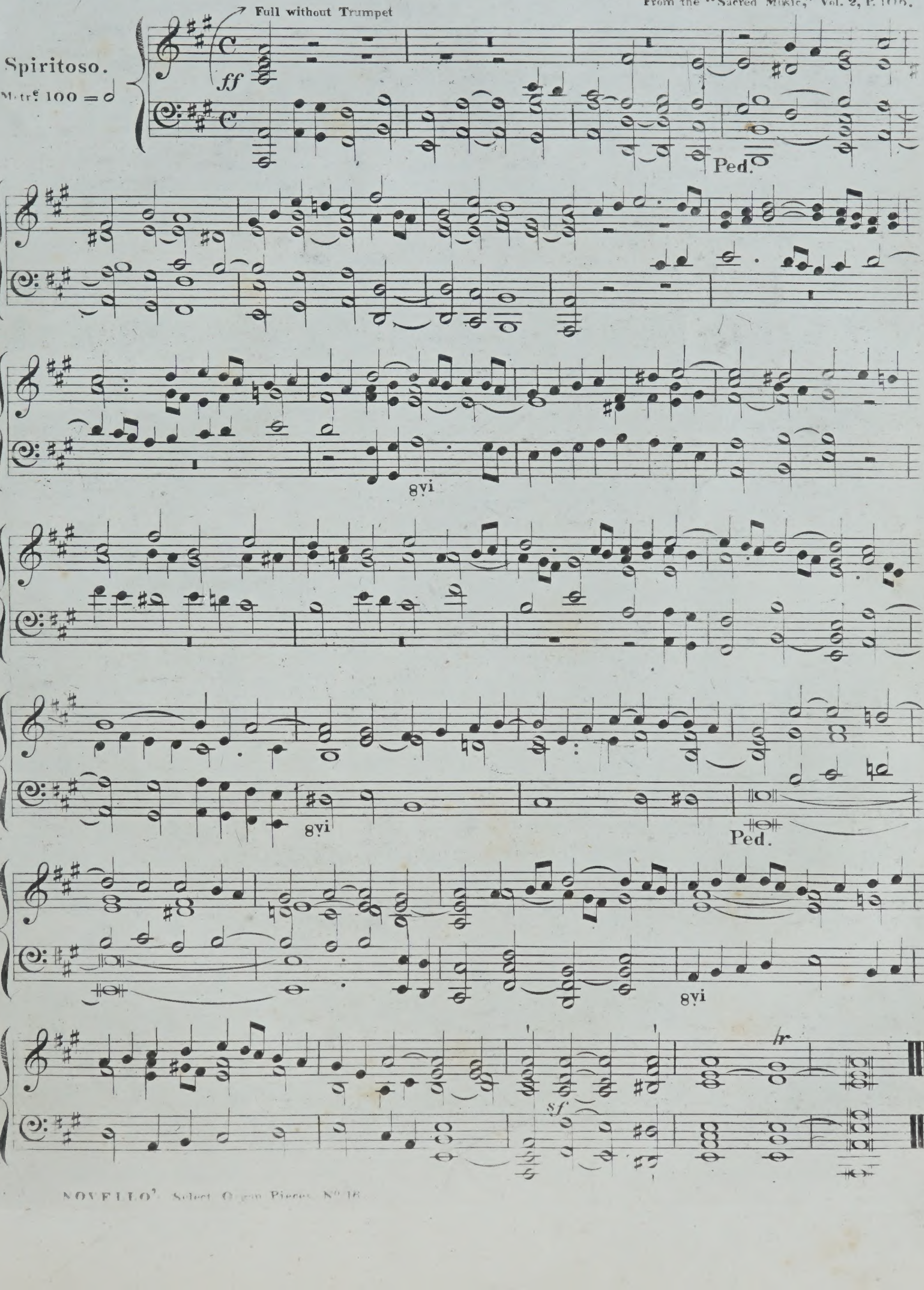

Andante Espressivo.
Metr.e 66=♩
Swell 2 Diap.s
Dulciana
p
p
pp
Go on to Fugato "Alleluja!"

ALLELUJAH.

Choral Fugue.

V. NOVELLO.

From the "Sacred Music," Vol. 2, P. 106.


Full without Trumpet
Spiritoso.
Metr.e 100 = 𝅗𝅥
ff
Ped.
8vi
8vi
Ped.
8vi
sf
tr

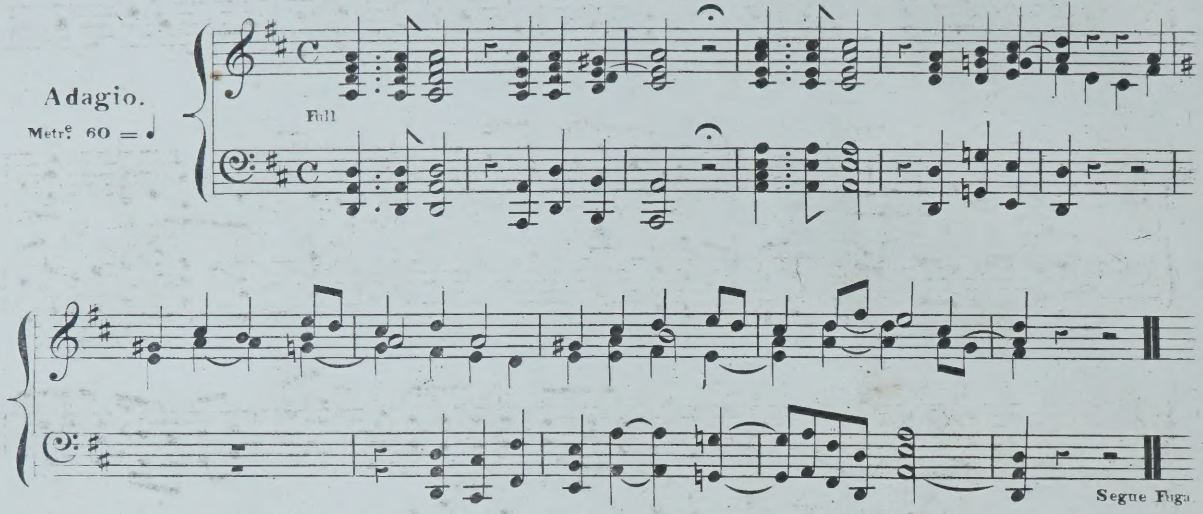
KYRIE.

Chorus and Fugue.

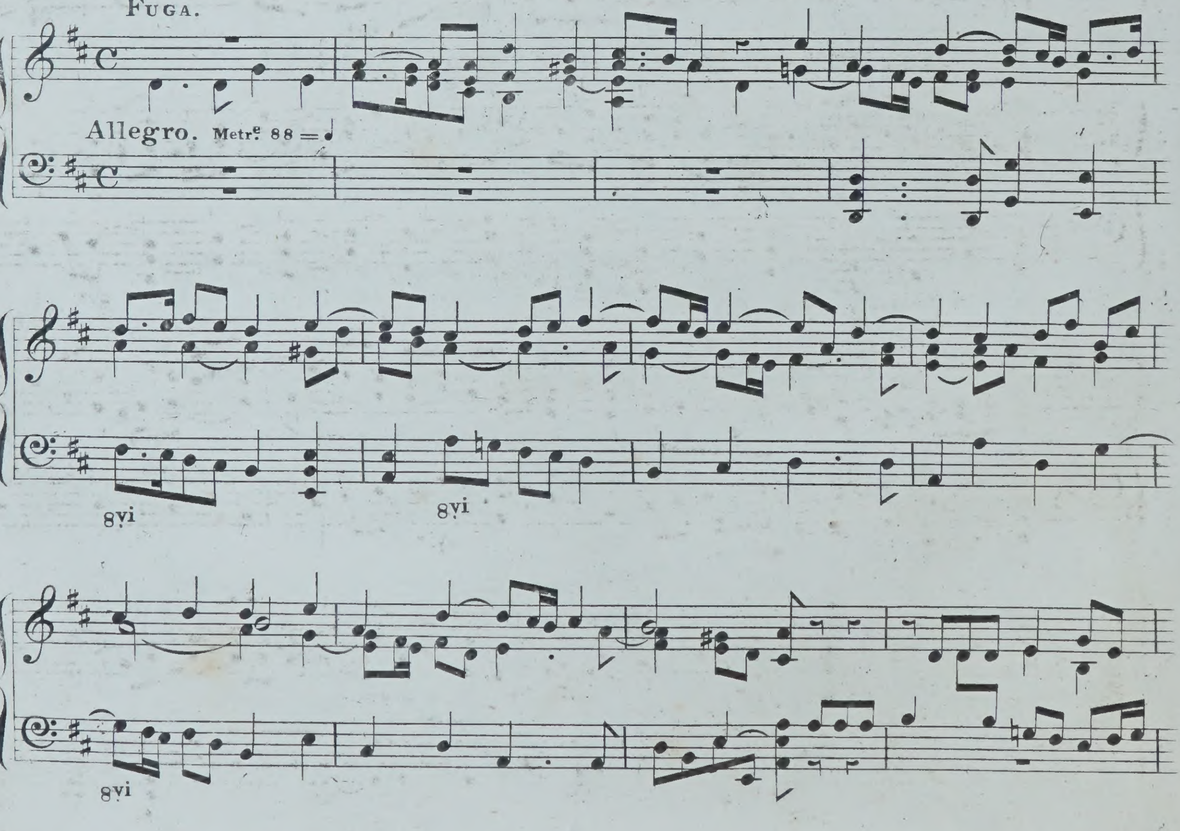
From a Mass for Four Voices.

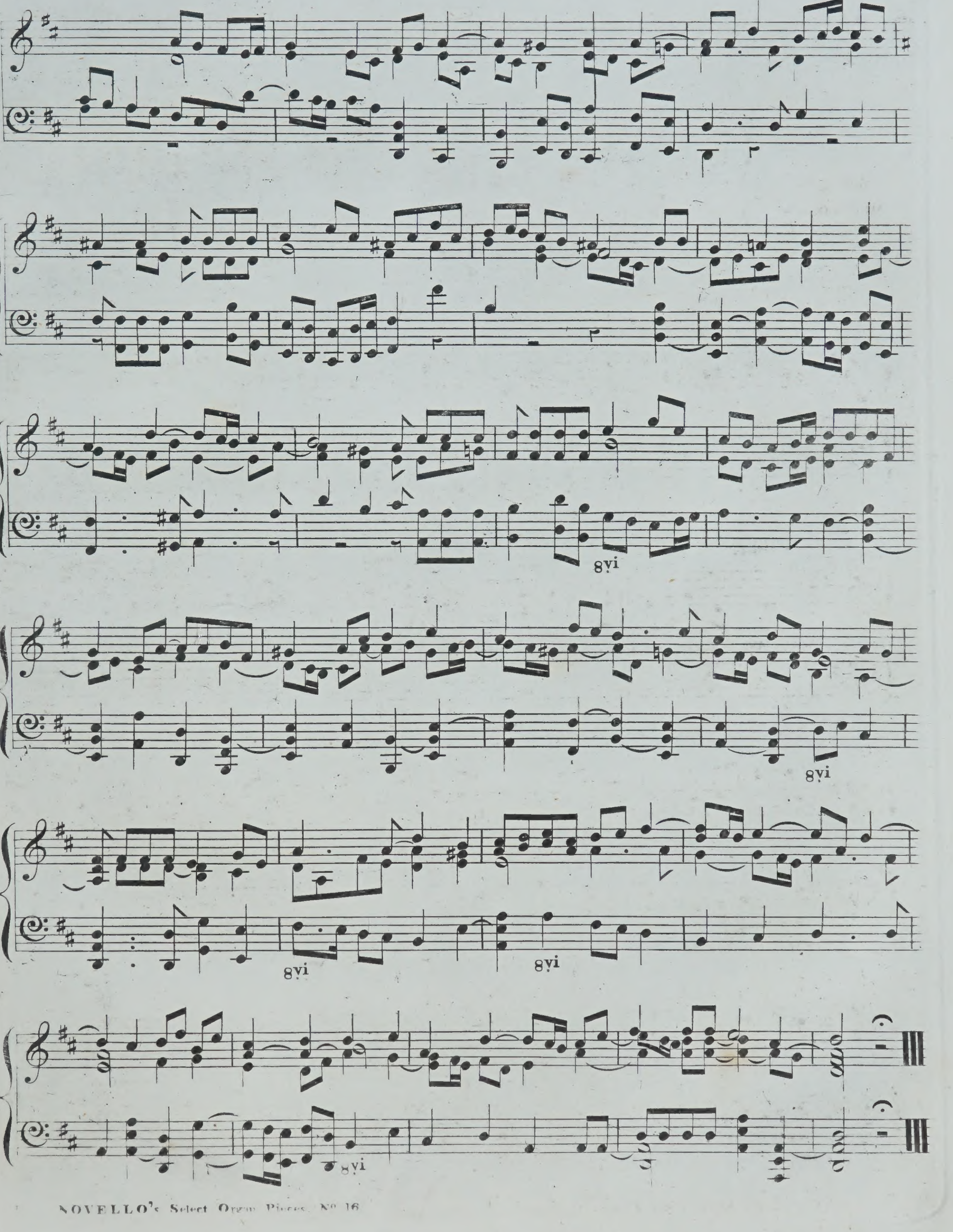
CLARI.

From the "Fitzwm. Music," Vol. 4, P. 10.


Adagio.
Metre. 60 = ♩
Full
Segue Fuga

FUGA.


Allegro. Metre. 88 = ♩
8vi
8vi
8vi

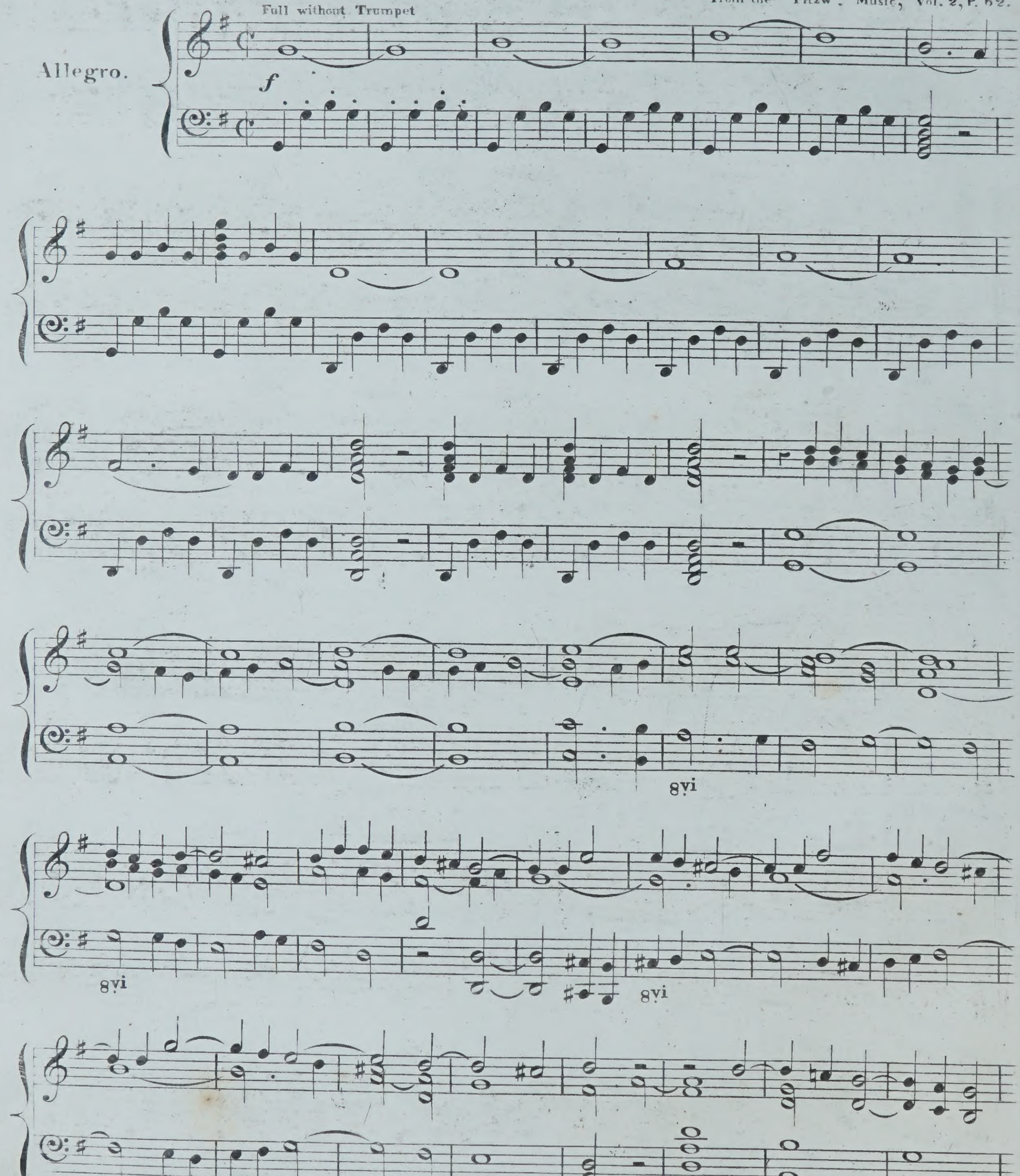

8vi
8vi
8vi
8vi
8vi

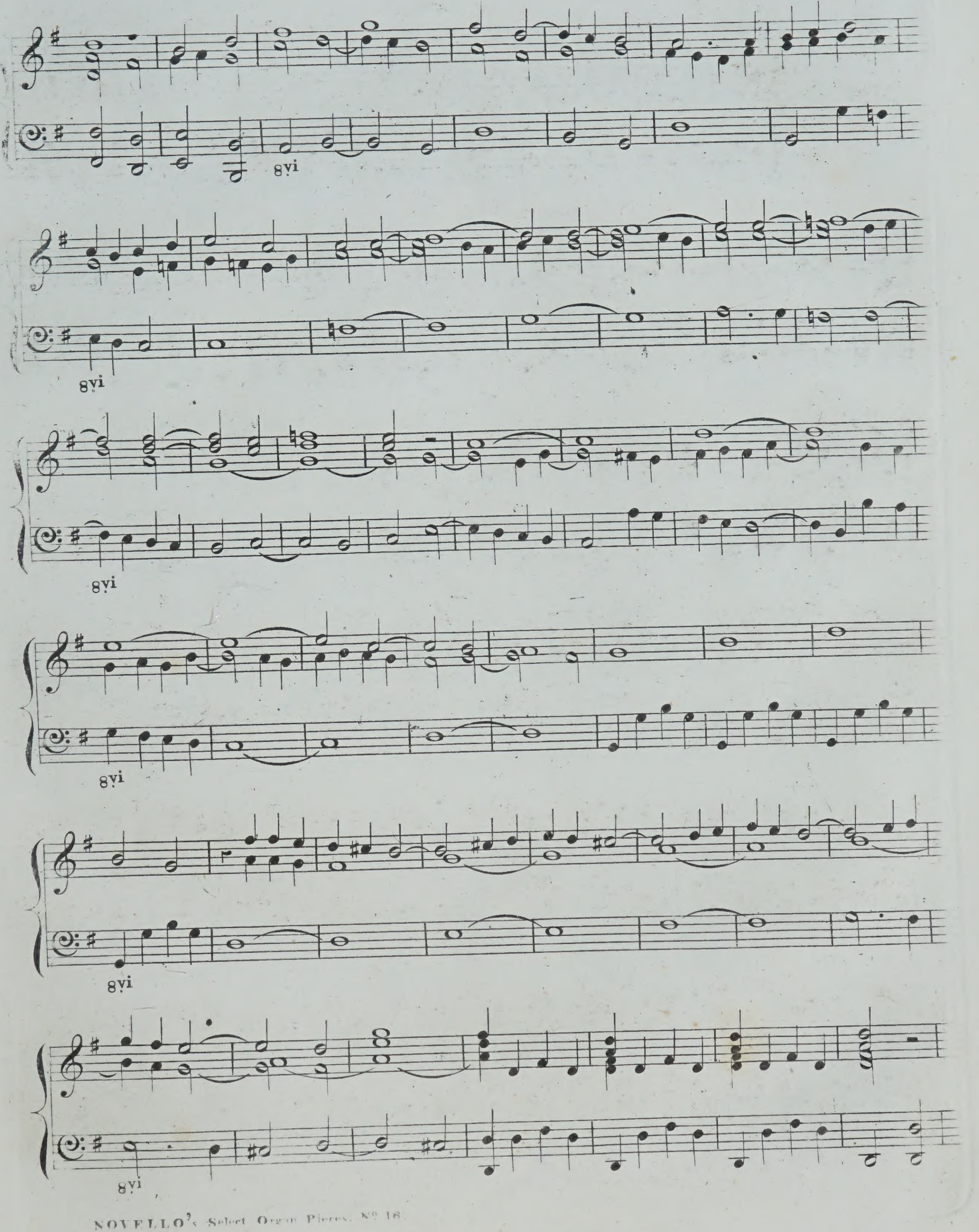
CUM SANCTO SPIRITU.

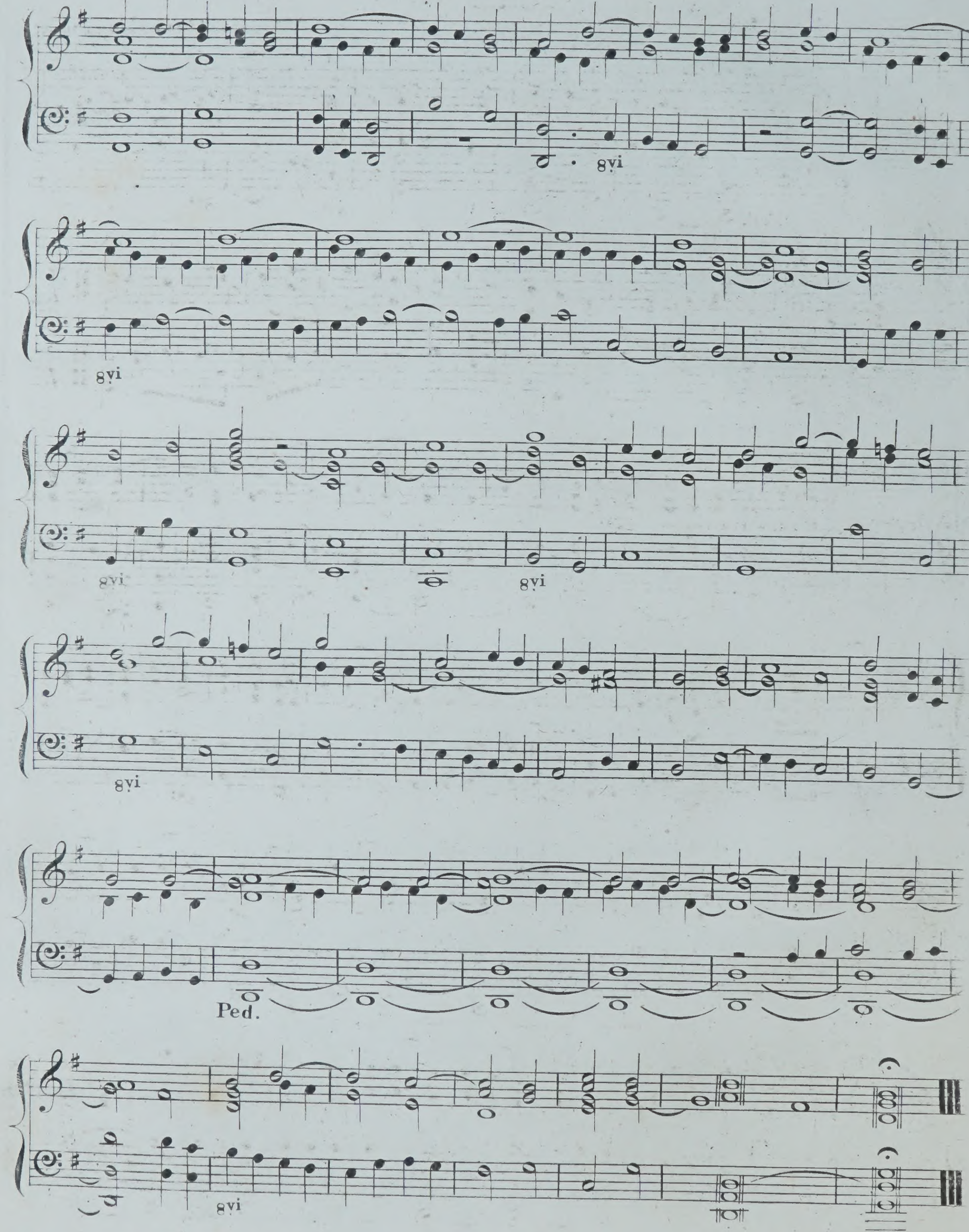
Choral Fugue.

Leo.

From the "Fitzwm. Music," Vol. 2, P. 62.

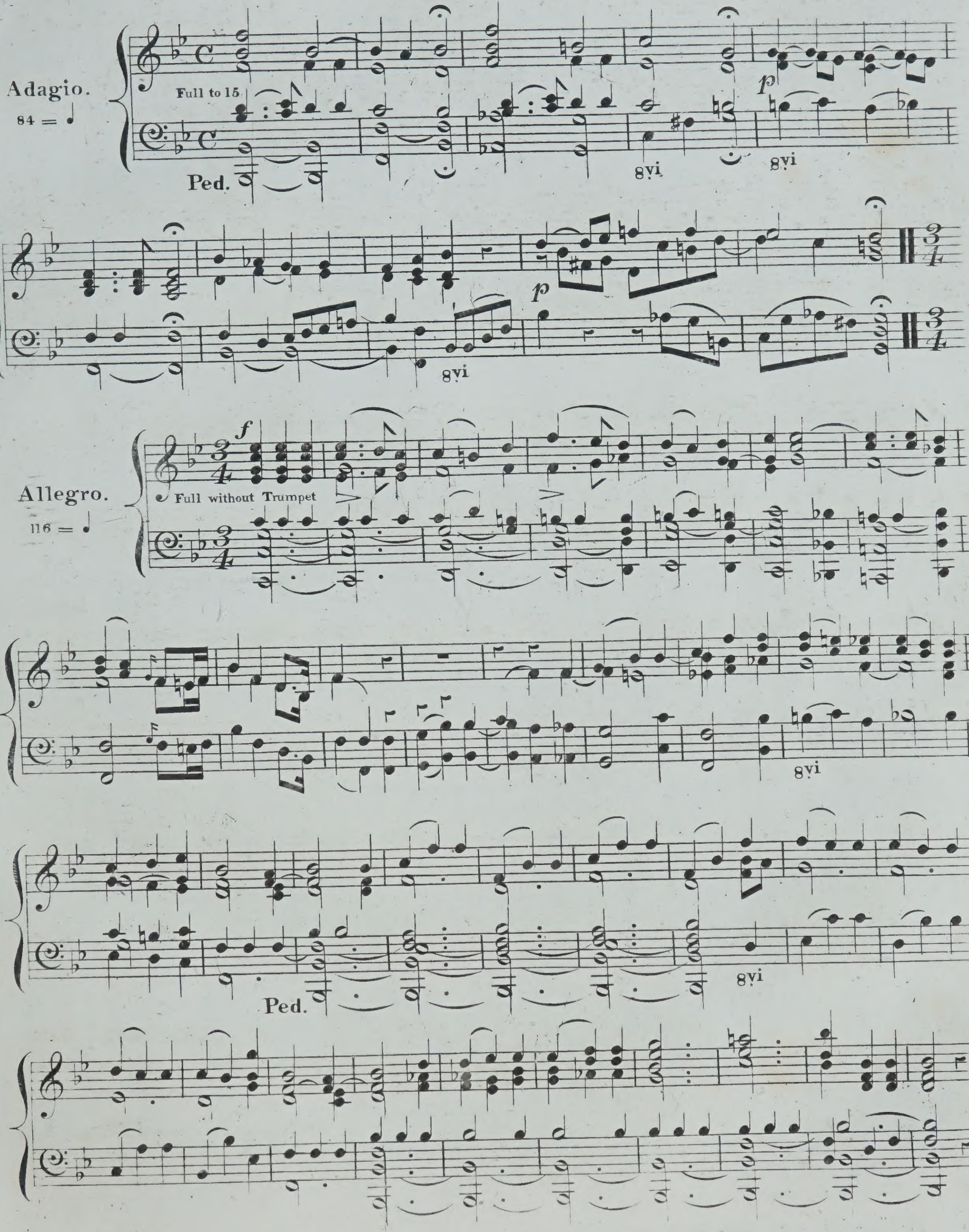

Full without Trumpet
Allegro.
f
8vi
8vi
8vi
8vi


8vi
8vi
8vi
8vi
8vi
8vi


8vi
8vi
8vi
8vi
8vi
Ped.
8vi

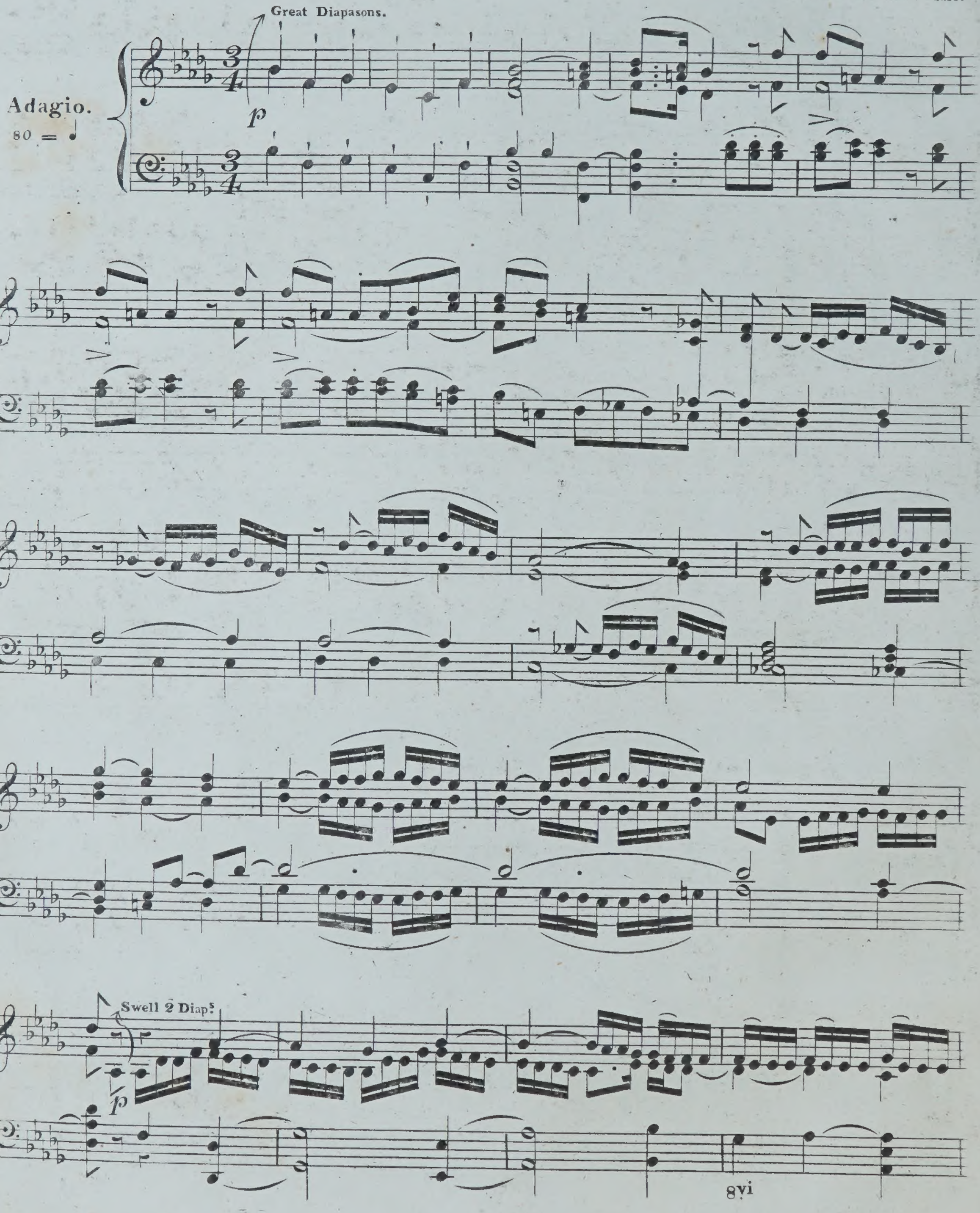
SANCTUS.

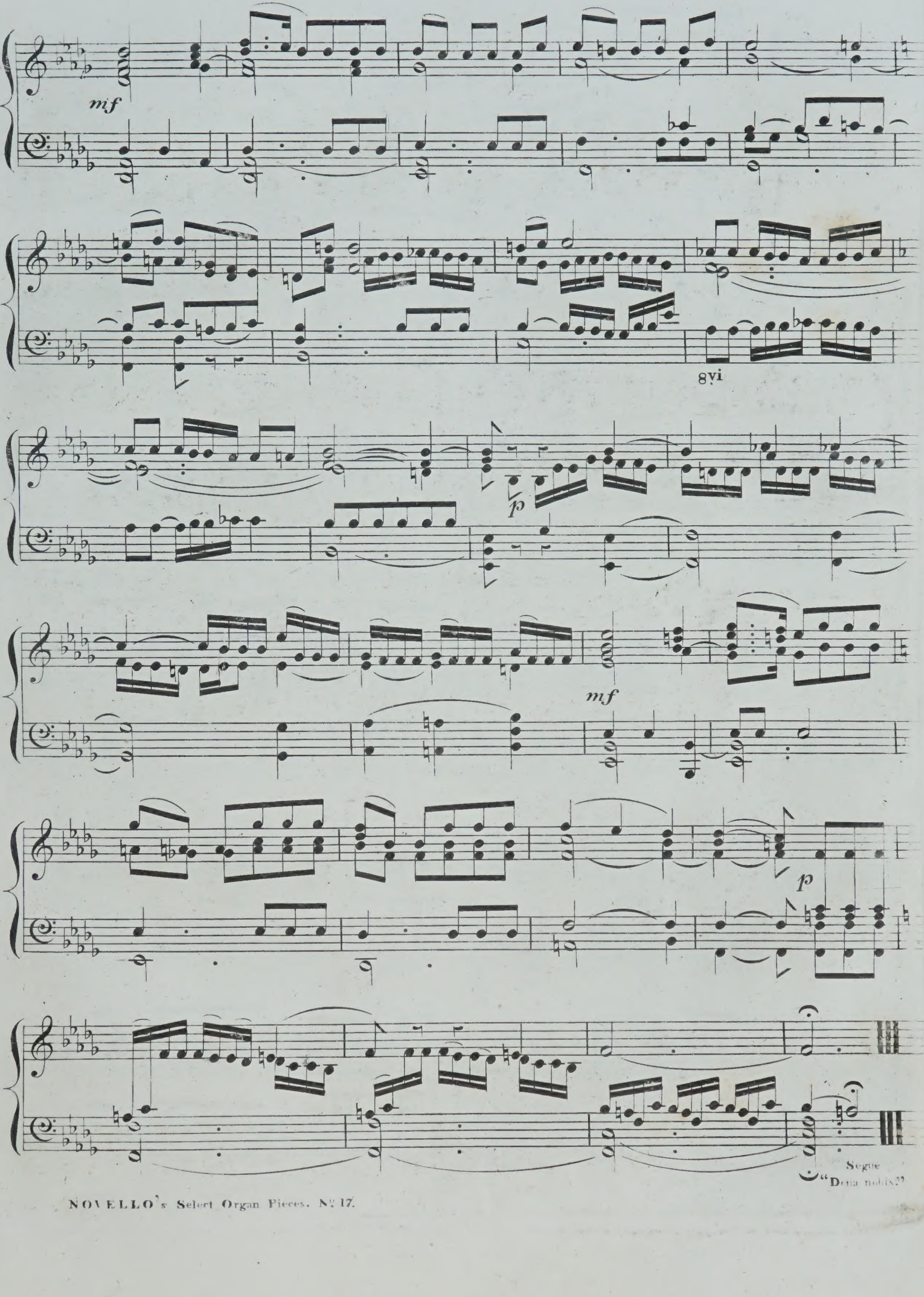
From HAYDN'S First Mass.


Adagio.
84 = ♩
Full to 15
Ped.
p
8vi
8vi
p
8vi
Allegro.
116 = ♩
f
Full without Trumpet
8vi
Ped.
8vi

AGNUS DEI.

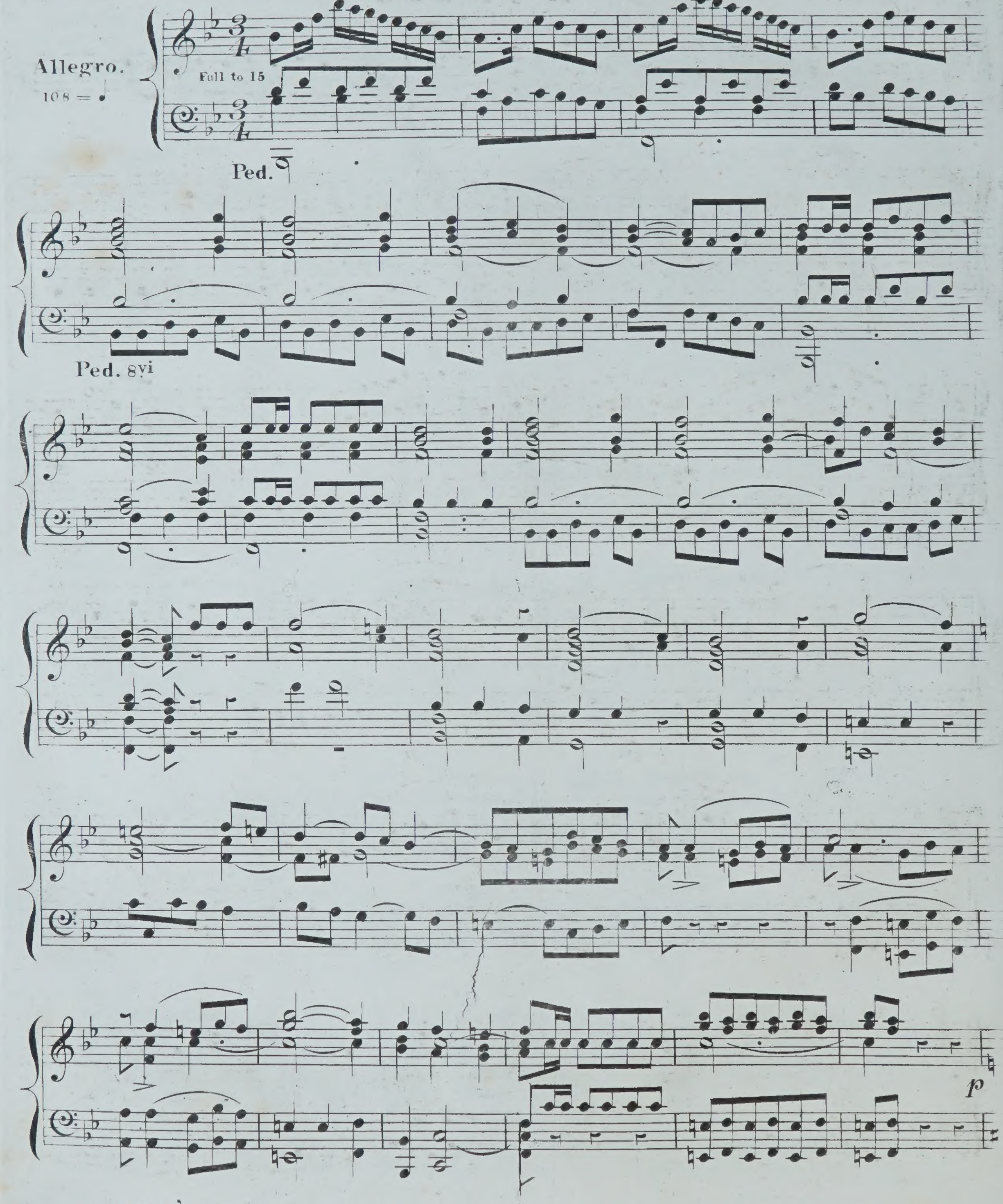
From **HAYDN'S** First Mass.

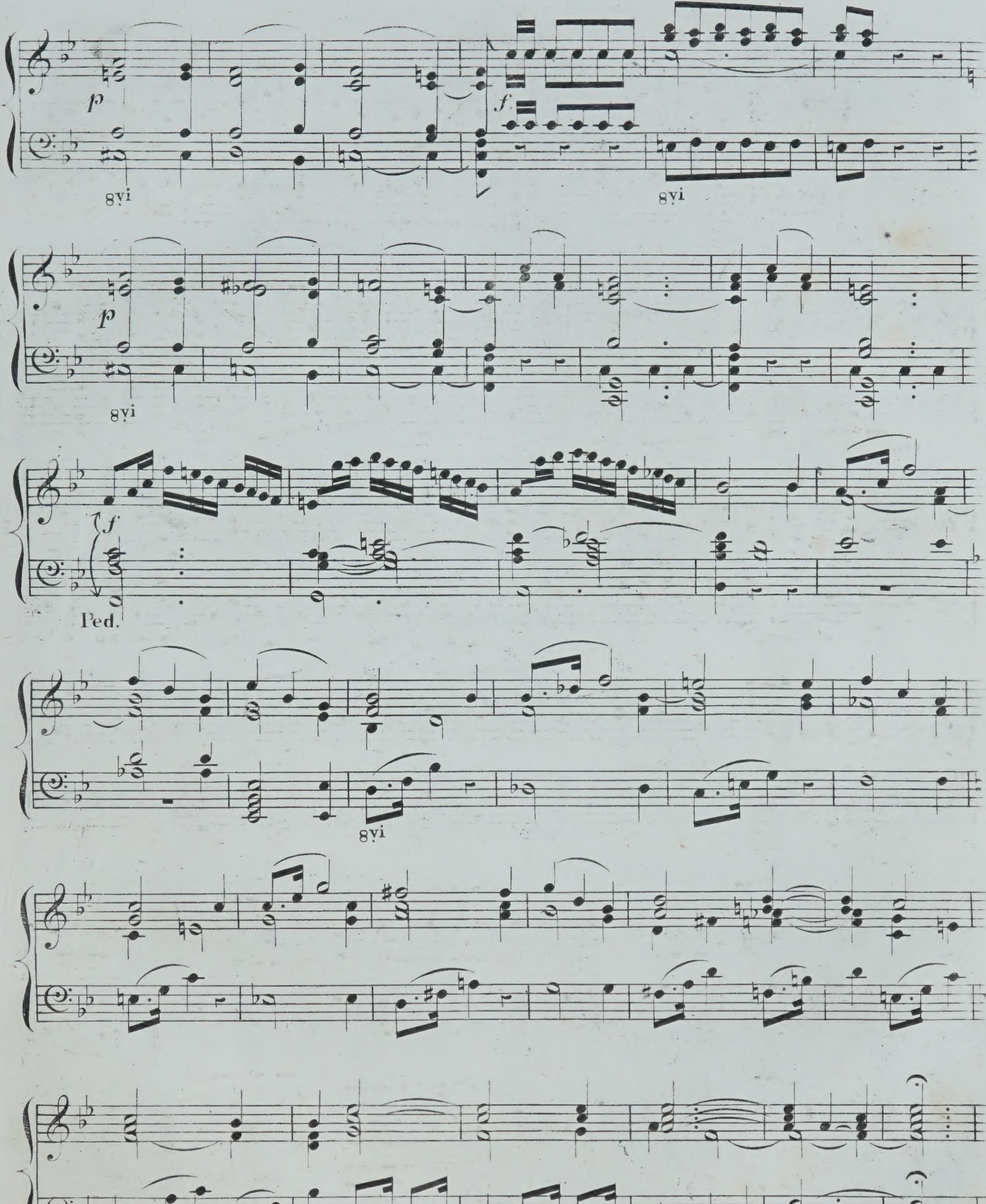

Great Diapasons.
Adagio.
80 = ♩
p
Swell 2 Diap.s
p
8vi

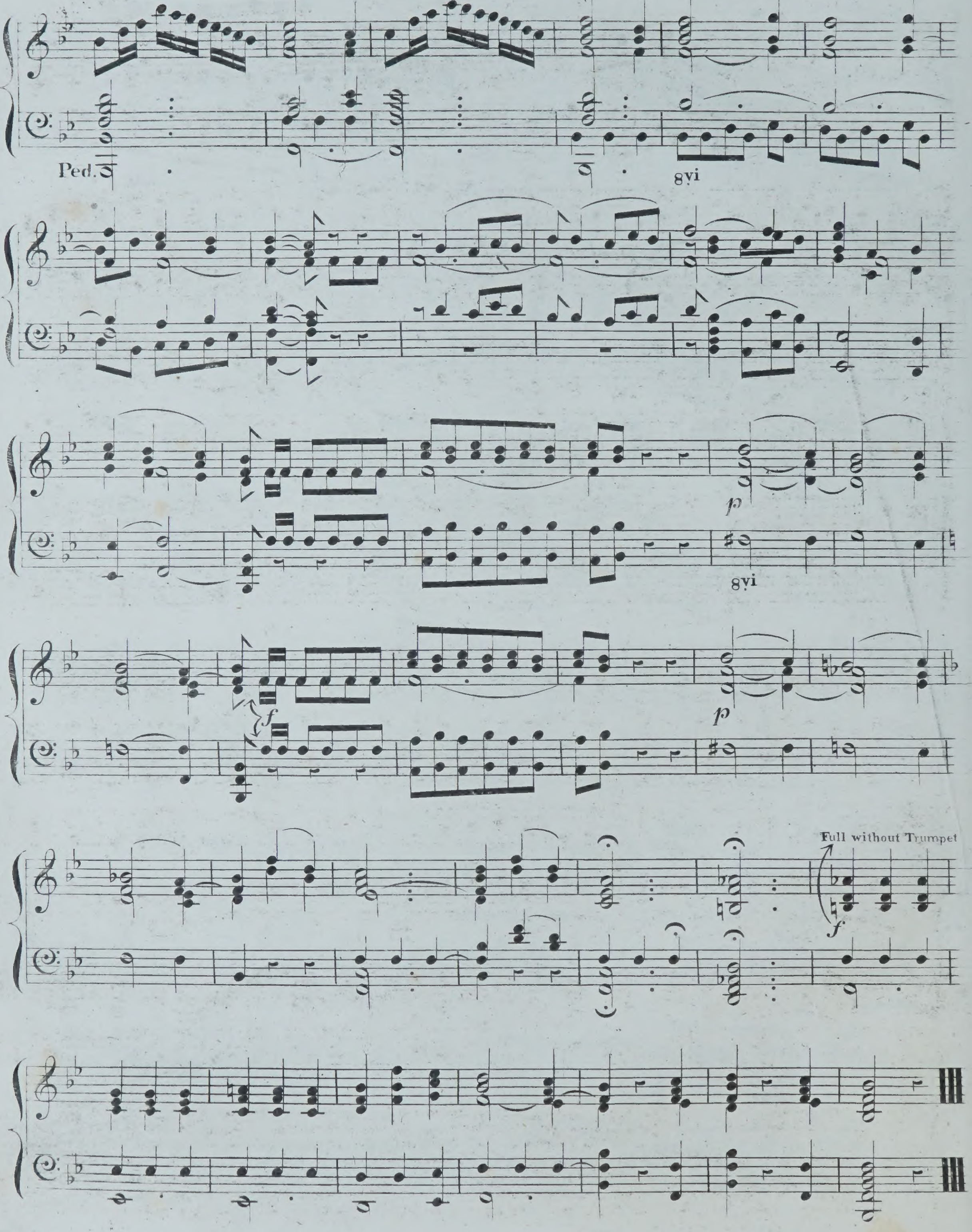

mf
8vi
p
mf
p
Segue
"Dona nobis."

DONA NOBIS.

From HAYDN'S First Mass.


Allegro.
108 = ♩
Full to 15
Ped.
Ped. 8vi
p


p
f
8vi
8vi
p
8vi
f
Ped.
8vi

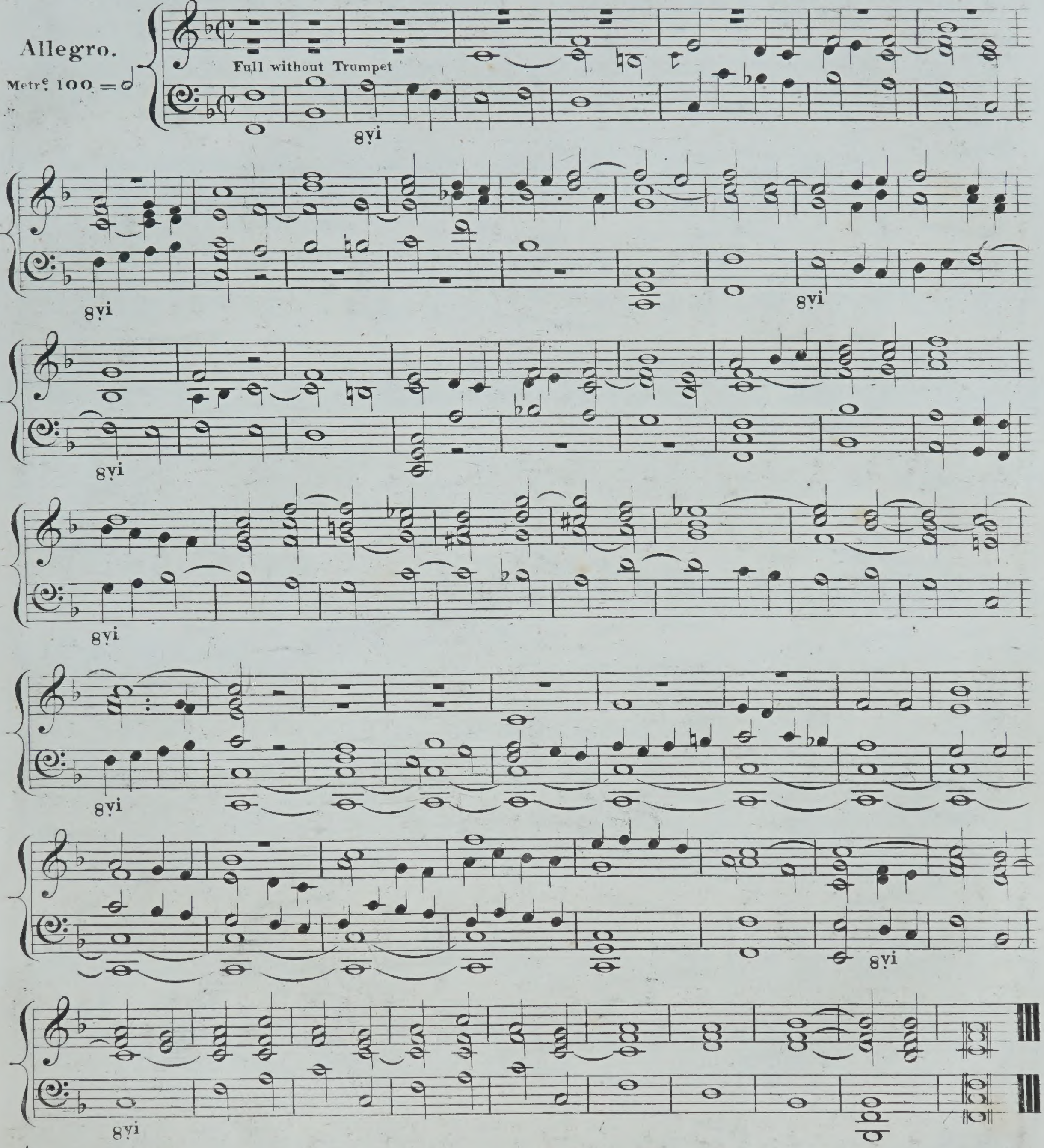

Ped.
8vi
p
8vi
f
p
Full without Trumpet
f

Choral Fugue for 4 Voices.

From the Motett "Confirma."

JOMELLI.*

From the "Fitzwm. Music," Vol. 3, P. 9.



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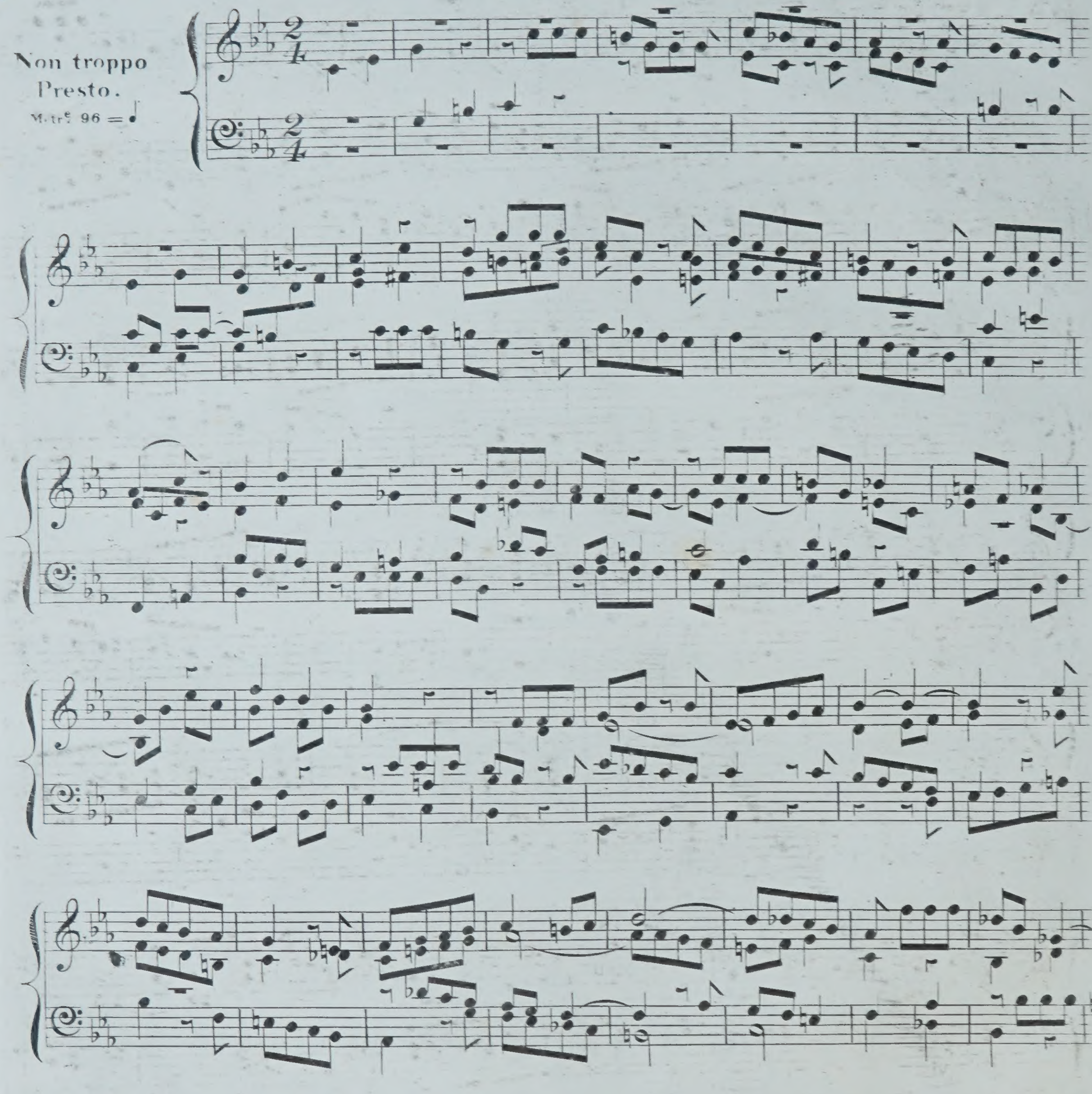
* **NICOLO JOMELLI** was born at Aversa, near Naples, in 1714. He first studied under **FEO** at the Conservatorio in that City; but it was from **LEONARDO LEO** that he learned the elevated style which he afterwards adopted in his Sacred Music. He also acquired much important knowledge in Counterpoint from the **PADRE MARTINI** at Bologna. His Theatrical Works were much admired at the period when they were written, but his fame principally rests upon his productions for the Church, which are of a very refined class, and display great taste, pathetic expression and novelty in his Orchestral effects. His "Requiem" in E flat, and the "Miserere" in G Minor, are particularly beautiful specimens of his peculiar genius: — the latter Composition was produced but a very short time before his death, which took place at Naples in the year 1774, where his obsequies were publicly celebrated by all the Musicians of that City; when a Mass for two Choirs was performed, that was expressly composed for the occasion by **SABBATINI.**

FUGUE.

The Subject from MOZART's "Die Entführung aus dem Serail."

THO.S ADAMS.*

Non troppo Presto.
Metr.e 96 = ♩



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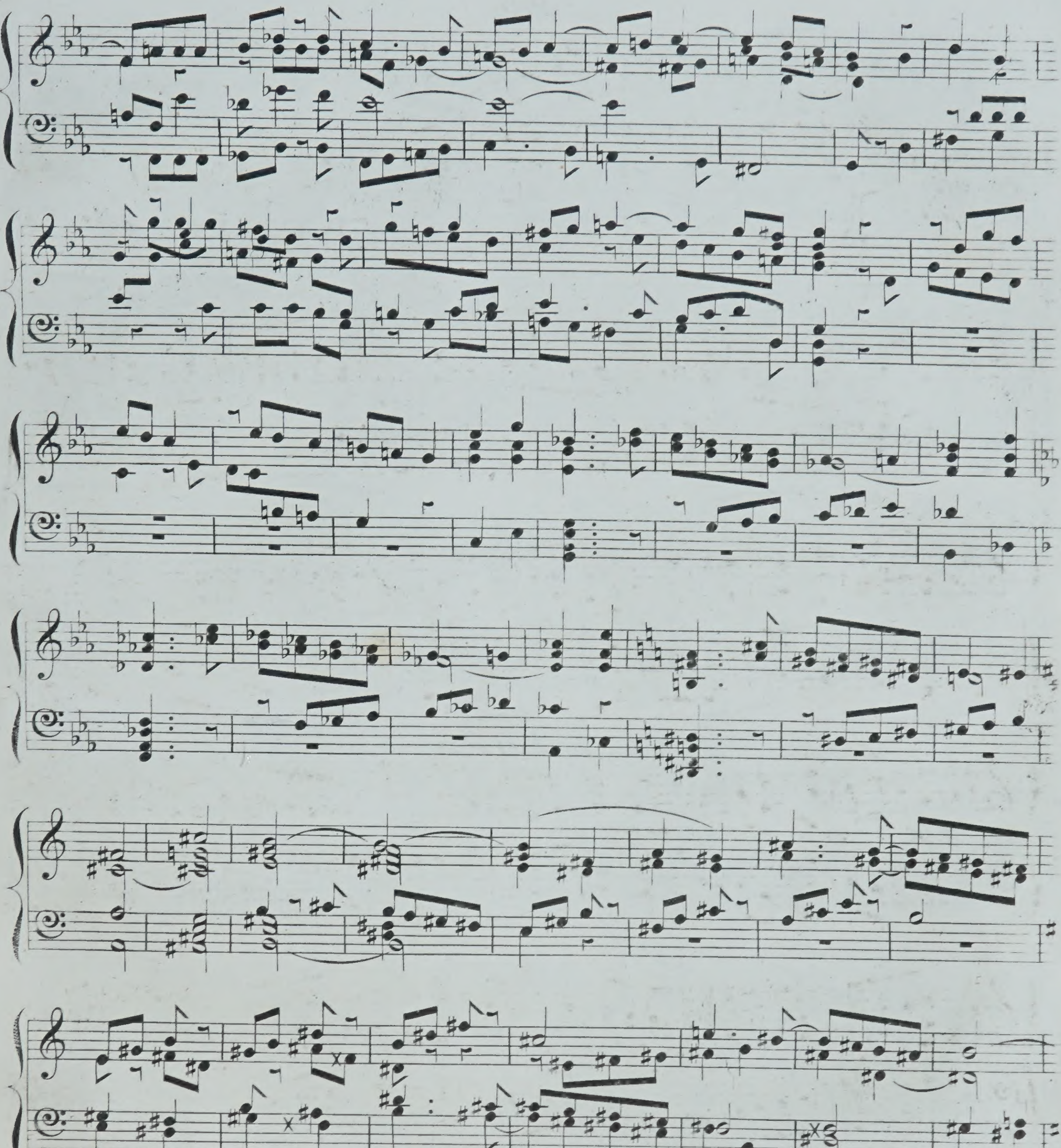
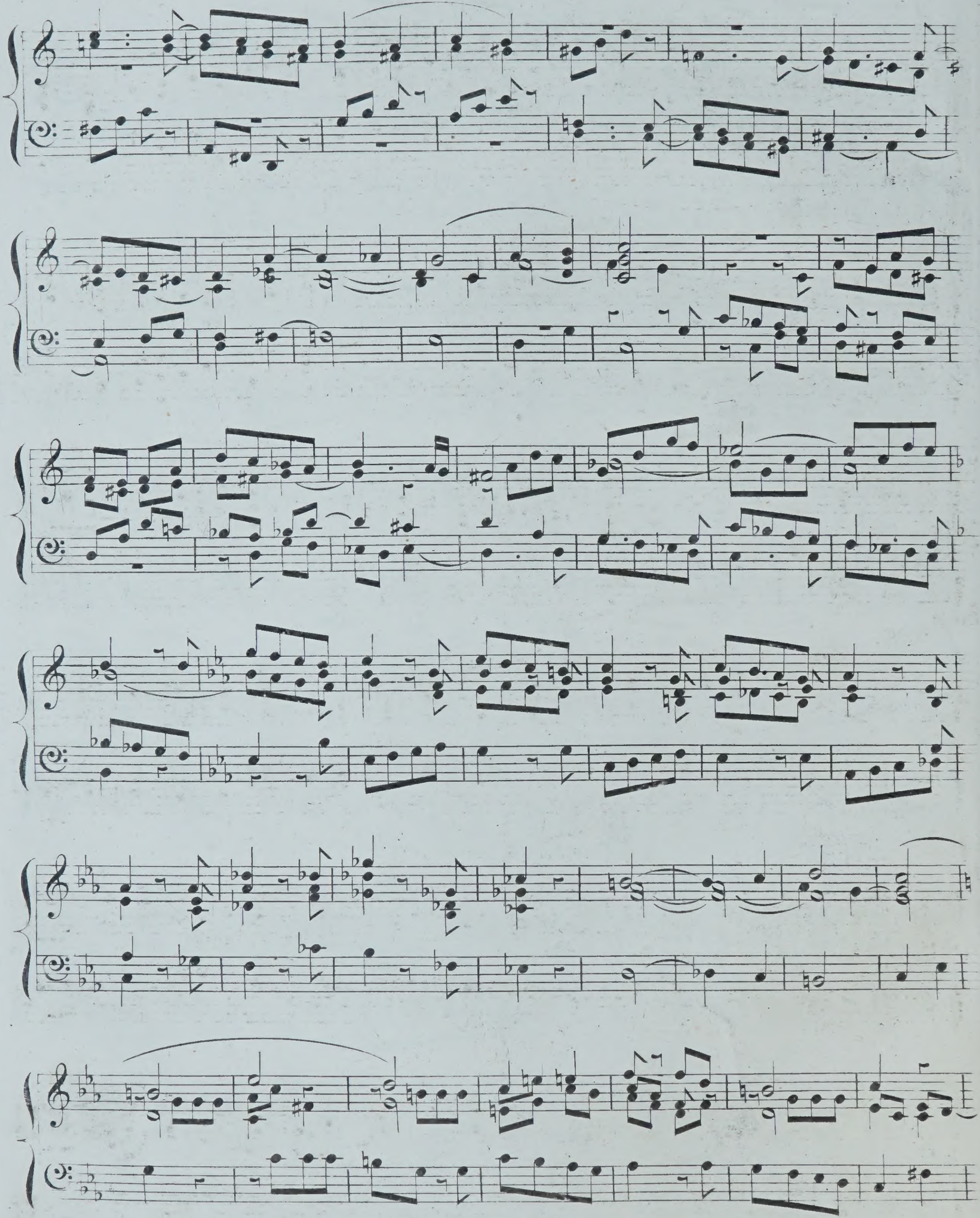
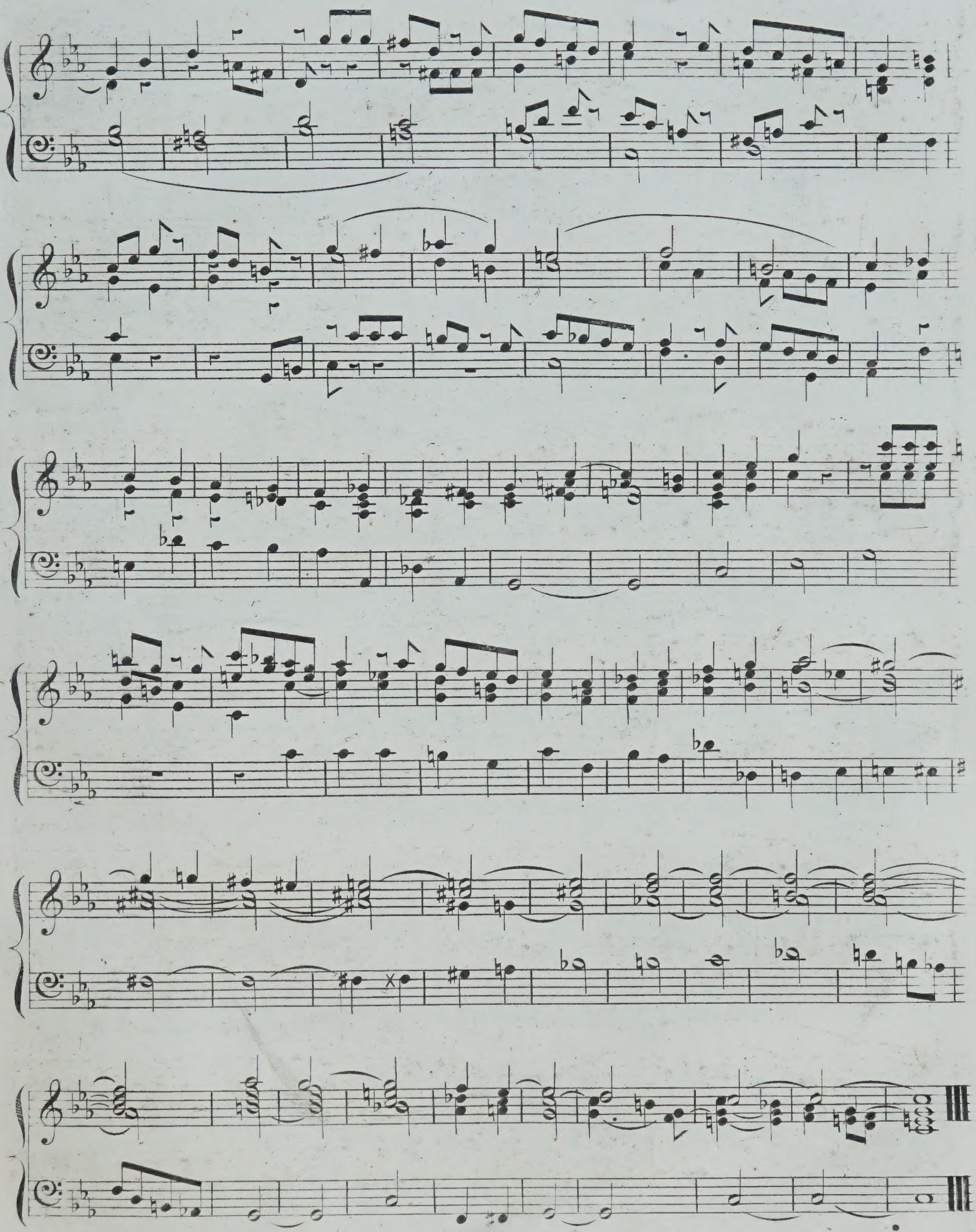
*This Gentleman, who deservedly ranks as one of the greatest Organists of the present day, was born in 1785. He began his musical studies under D.r Busby, when he was about eleven years of age. After officiating as Organist at Carlisle Chapel, Lambeth, he was, in 1814, chosen (by competition of playing against twenty-eight other Candidates) Organist of S.t Paul's, Deptford. He was some time afterwards appointed to fill the situation of Organist at the New Church, Camberwell, which engagement he still holds. (1831.) In his writings and extempore performances, he makes use both of the strict and the florid styles; evincing the highly cultivated and accomplished musician, whose taste has been elevated and refined by the careful study, and intimate knowledge of the incomparable Works of **SEBASTIAN BACH, HANDEL, HAYDN** and **MOZART.**

The Editor is happy in the present opportunity of expressing his best acknowledgements to his kind friend M.r Adams for the above ingenious, scientific and masterly Piece of Counterpoint, which was composed expressly for this Work: He also feels much gratification in announcing that he expects to be able to enrich the Collection with some further specimens of M.r Adams's excellent productions for the Organ.



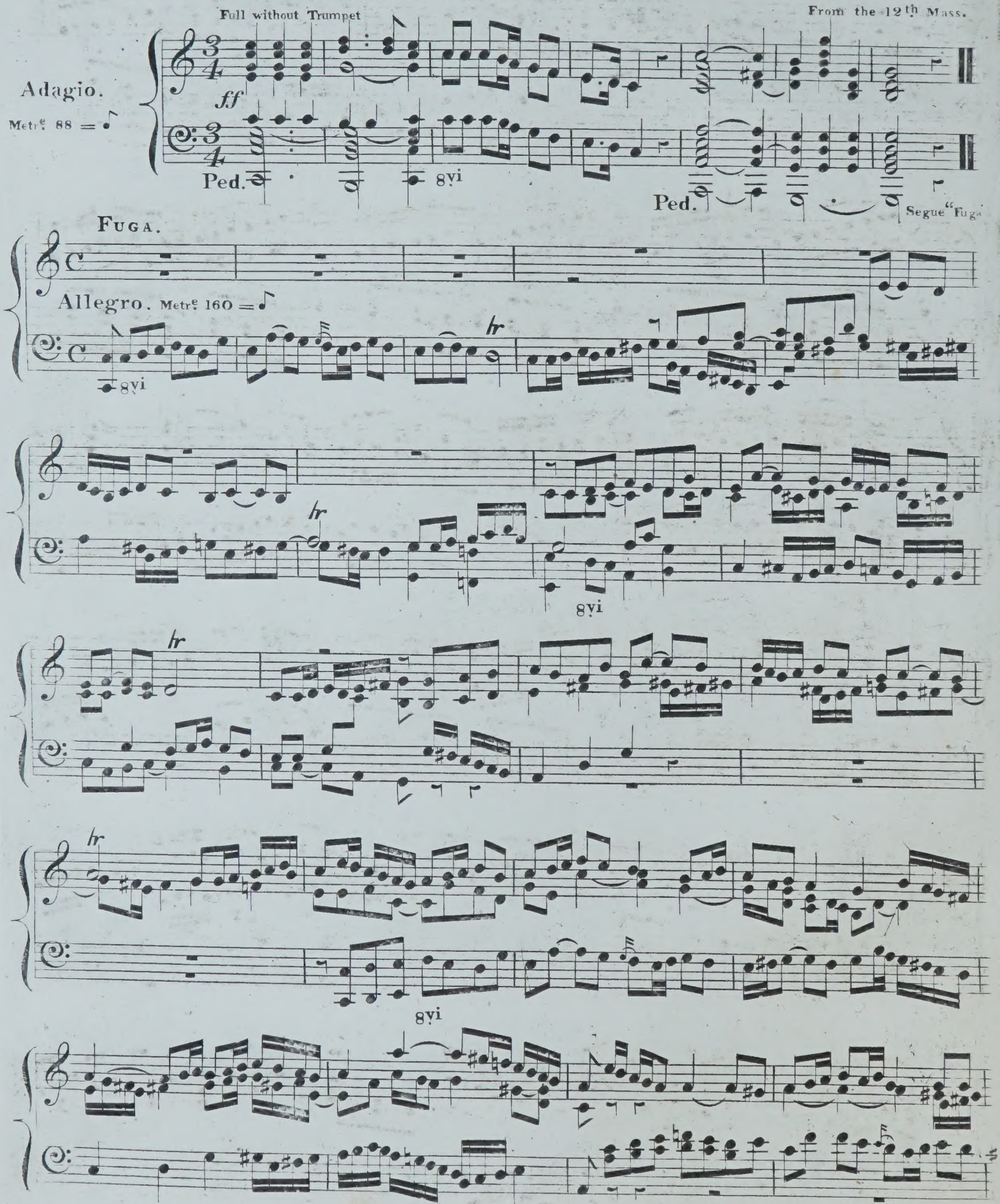


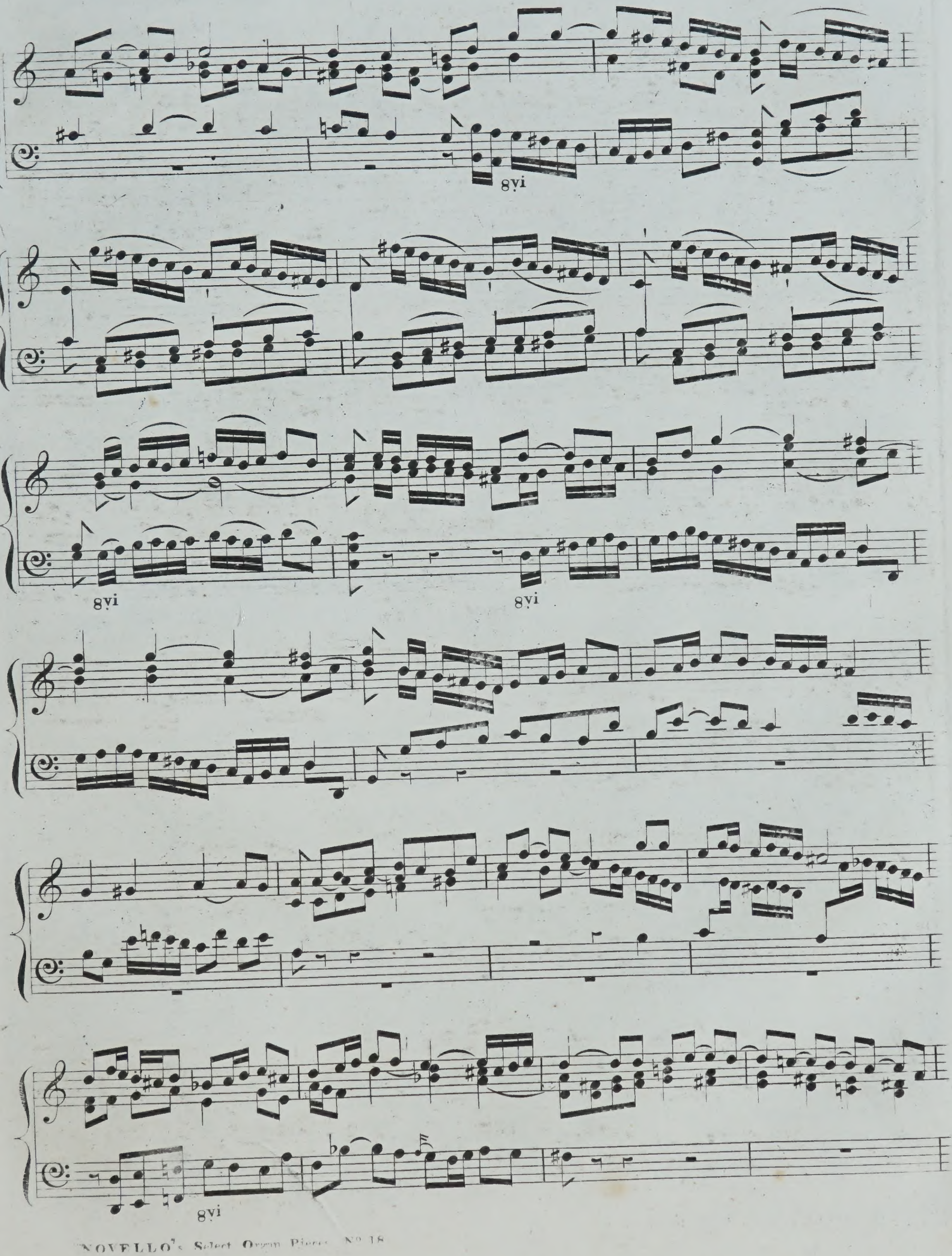


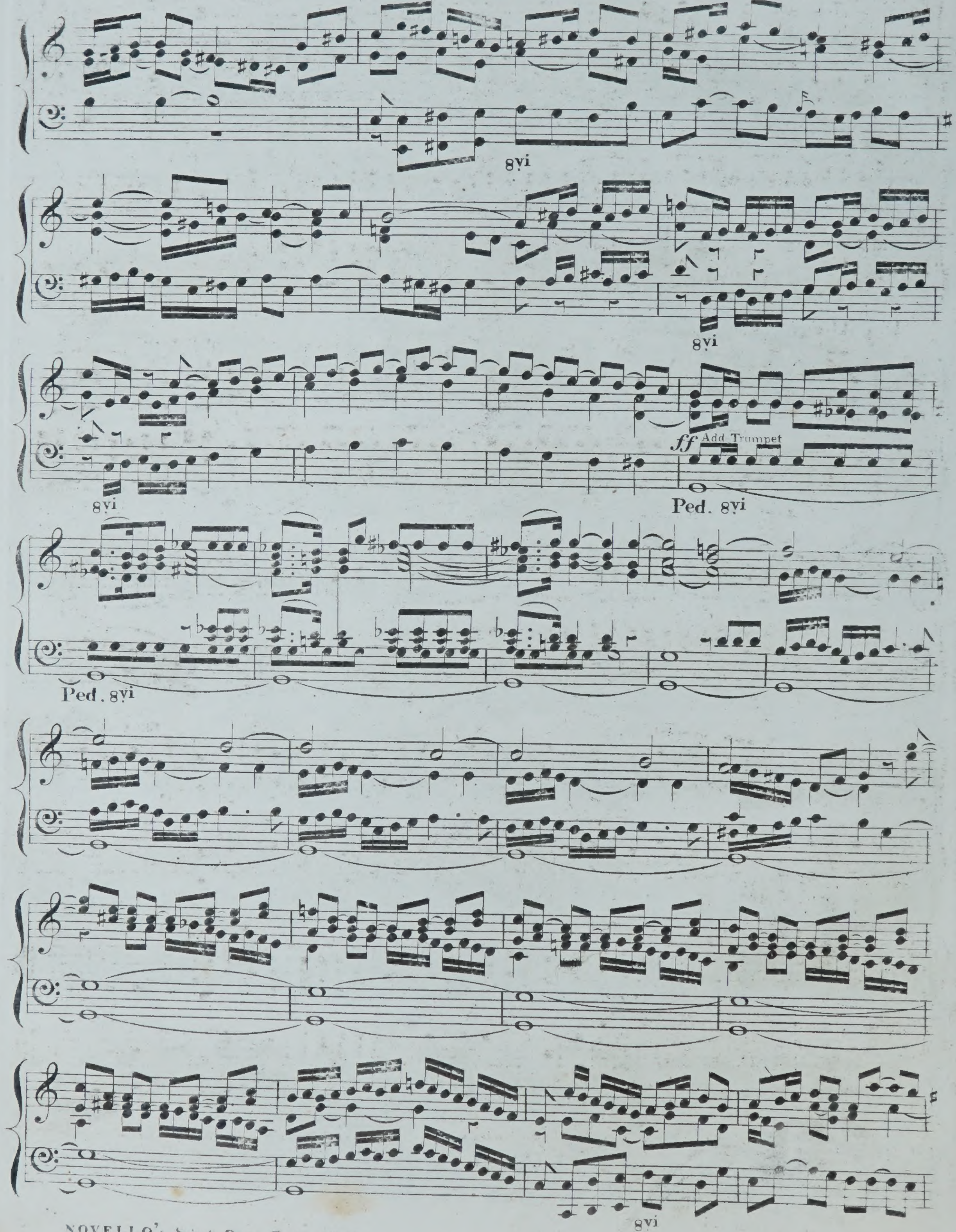
CUM SANCTO SPIRITU.

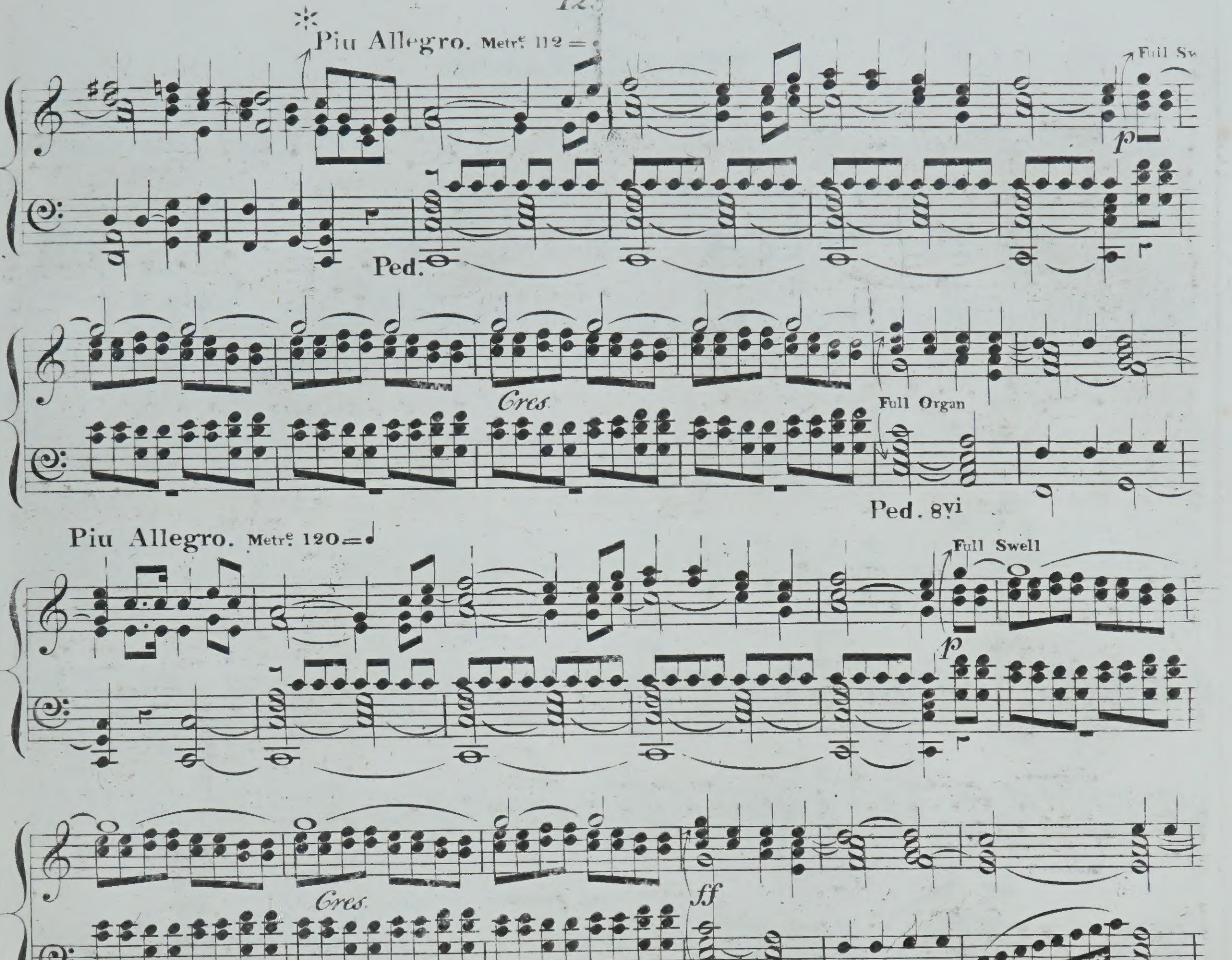
Chorus and Fugue.

MOZART.
From the 12th Mass.


Full without Trumpet
Adagio.
Metr.e 88 =
ff
Ped.
8vi
Ped.
Segue "Fuga"
FUGA.
Allegro. Metr.e 160 =
8vi
tr
tr
8vi
tr
tr
8vi


8vi
8vi
8vi
8vi


8vi
8vi
8vi
ff Add Trumpet
Ped. 8vi
Ped. 8vi
8vi


*
Piu Allegro. Metrᵉ 112 = ♩
Full Sw
p
Ped.
Cres.
Full Organ
Ped. 8vi
Piu Allegro. Metrᵉ 120 = ♩
Full Swell
p
Cres.
ff
8vi
8vi
Full Choir Organ
p
ff
Ped. 8vi
8vi

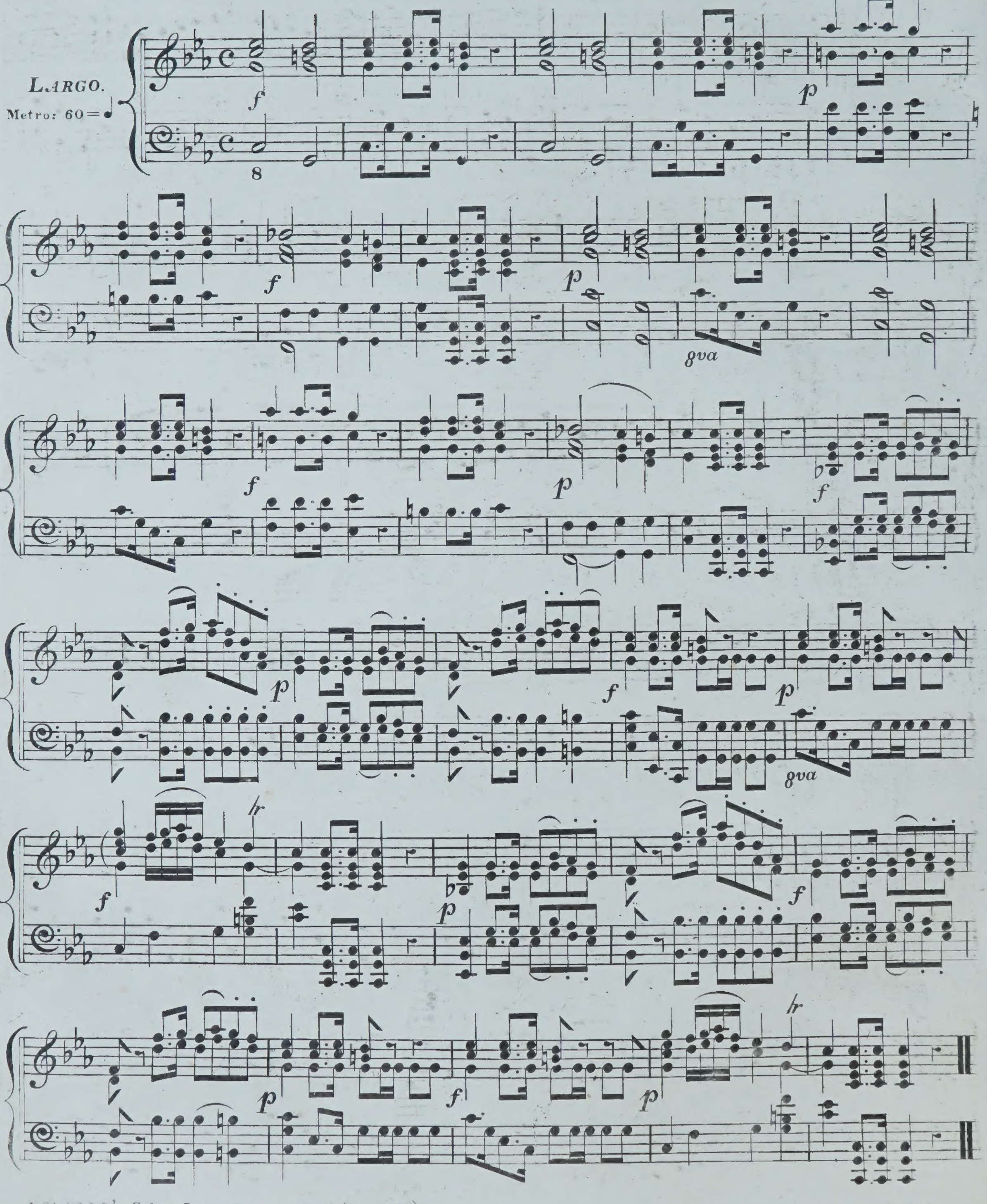
---

* This and the following acceleration of the time, although not indicated in the Score, are generally adhered to in performance, as they are found to give a more spirited and energetic effect to the climax forming the termination of the Movement.

FUNERAL MARCH.

Composed by **KOSLOVSKY.**

Adapted for the Organ,
from the Full Score,
by V. NOVELLO, 1843.

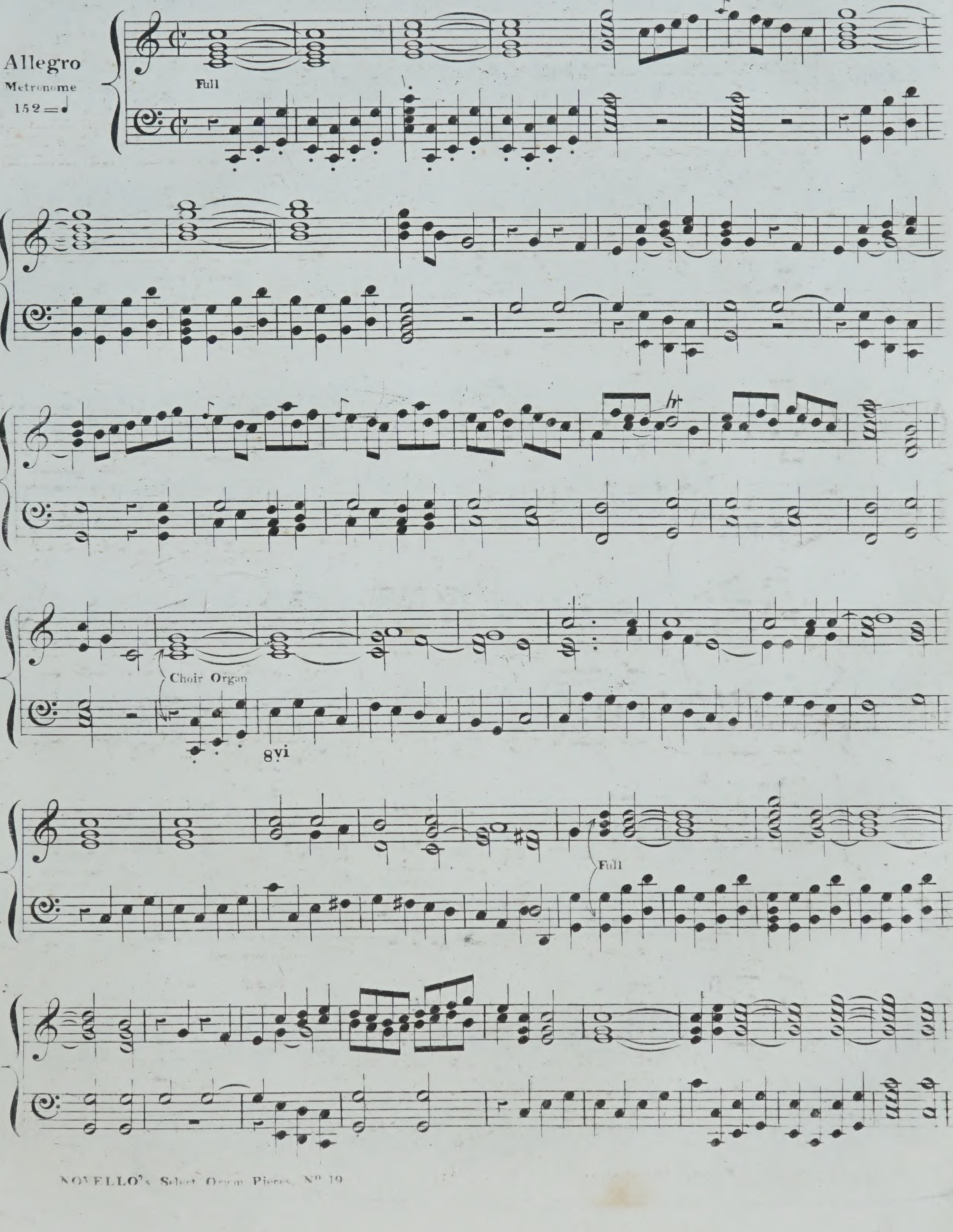

LARGO.
Metro: 60 = ♩
f
8
p
f
p
8va
f
p
p
f
f
p
f
p
8va
f
tr
p
f
p
f
p
tr

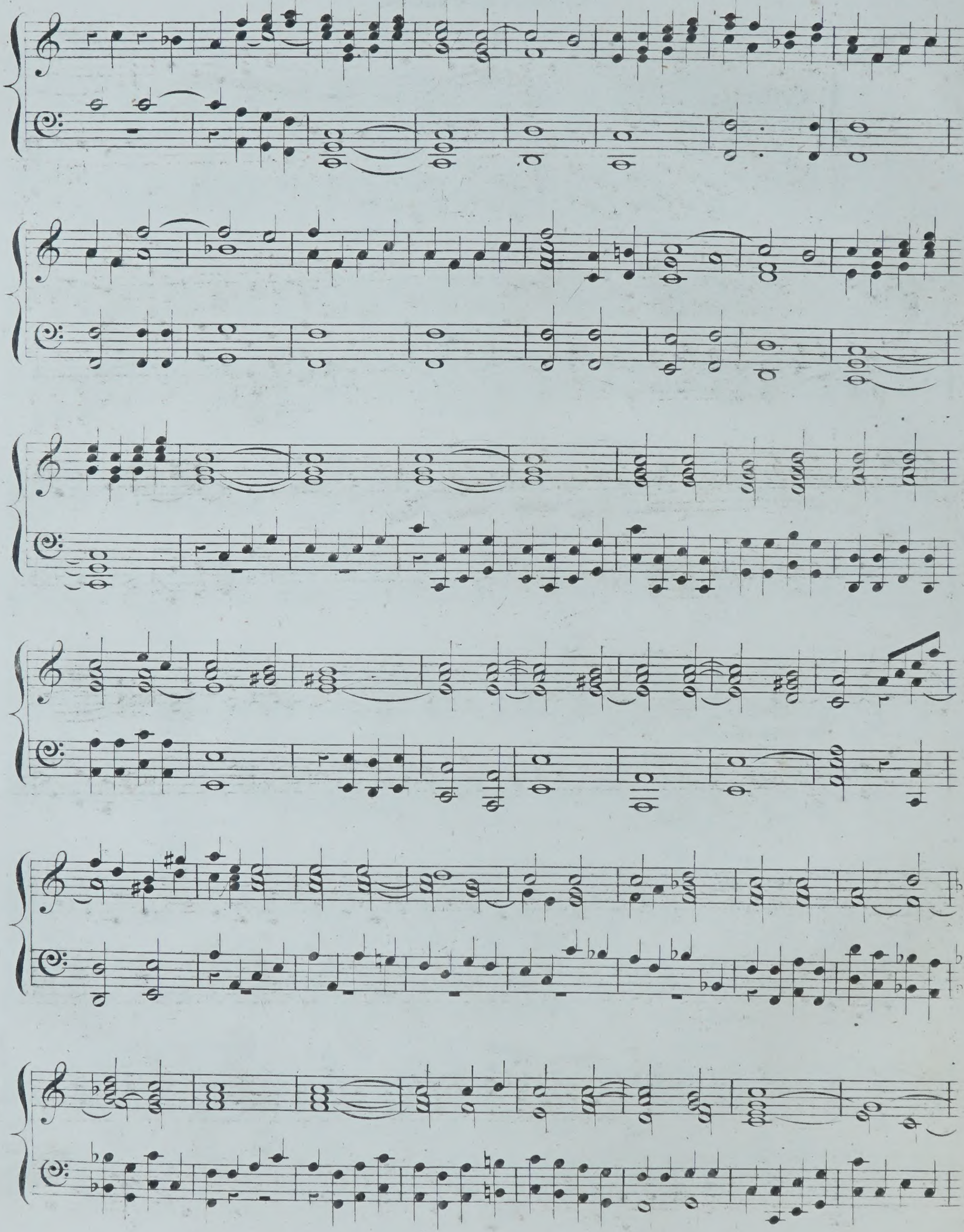
DIXIT DOMINUS.

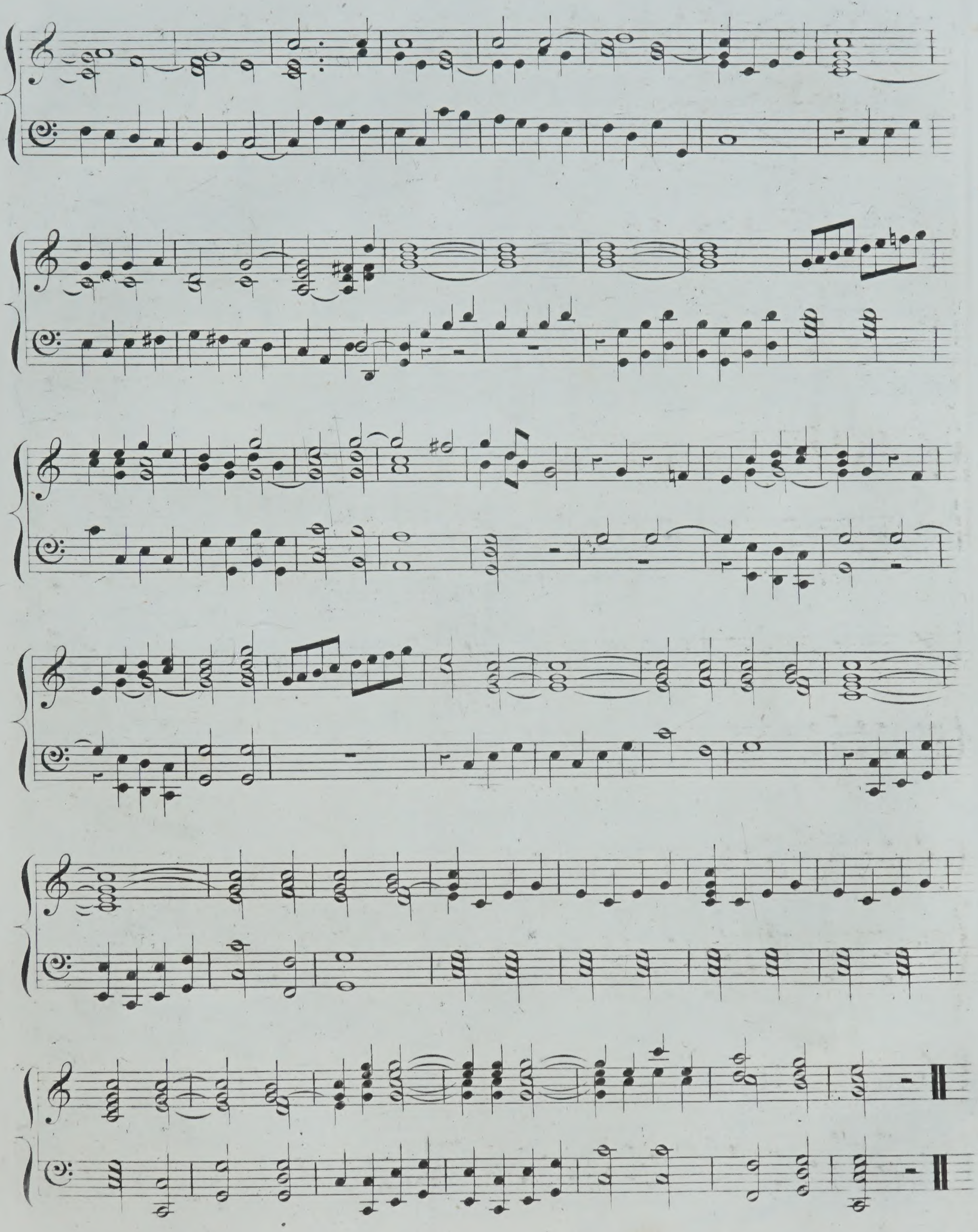
Chorus for 8 Voices.

LEO.

From the "Fitzw^{m} Music," Vol. 4, P. 53.


Allegro
Metronome
152 = ♩
Full
Choir Organ
8vi
Full



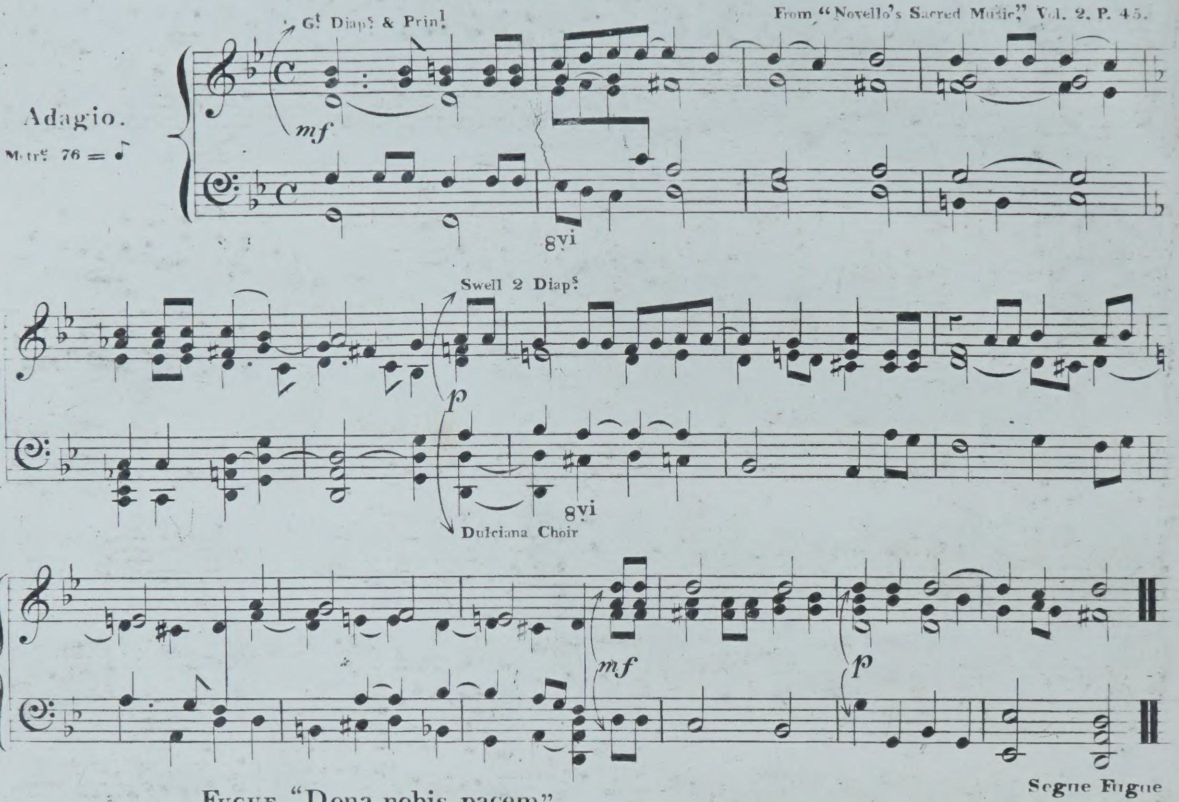


AGNUS DEI

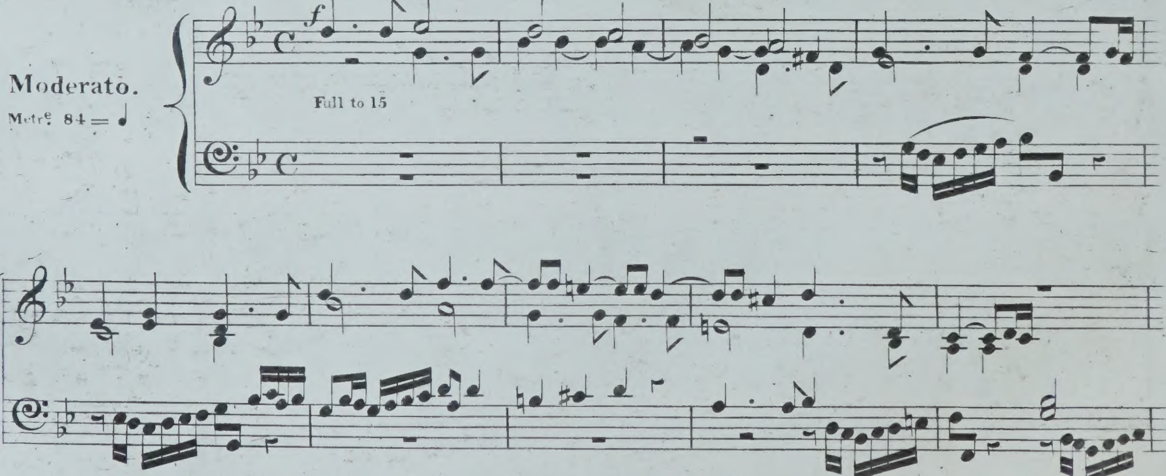
For 4 Voices.

DURANTE.*

From "Novello's Sacred Music," Vol. 2. P. 45.



FUGUE "Dona nobis pacem."



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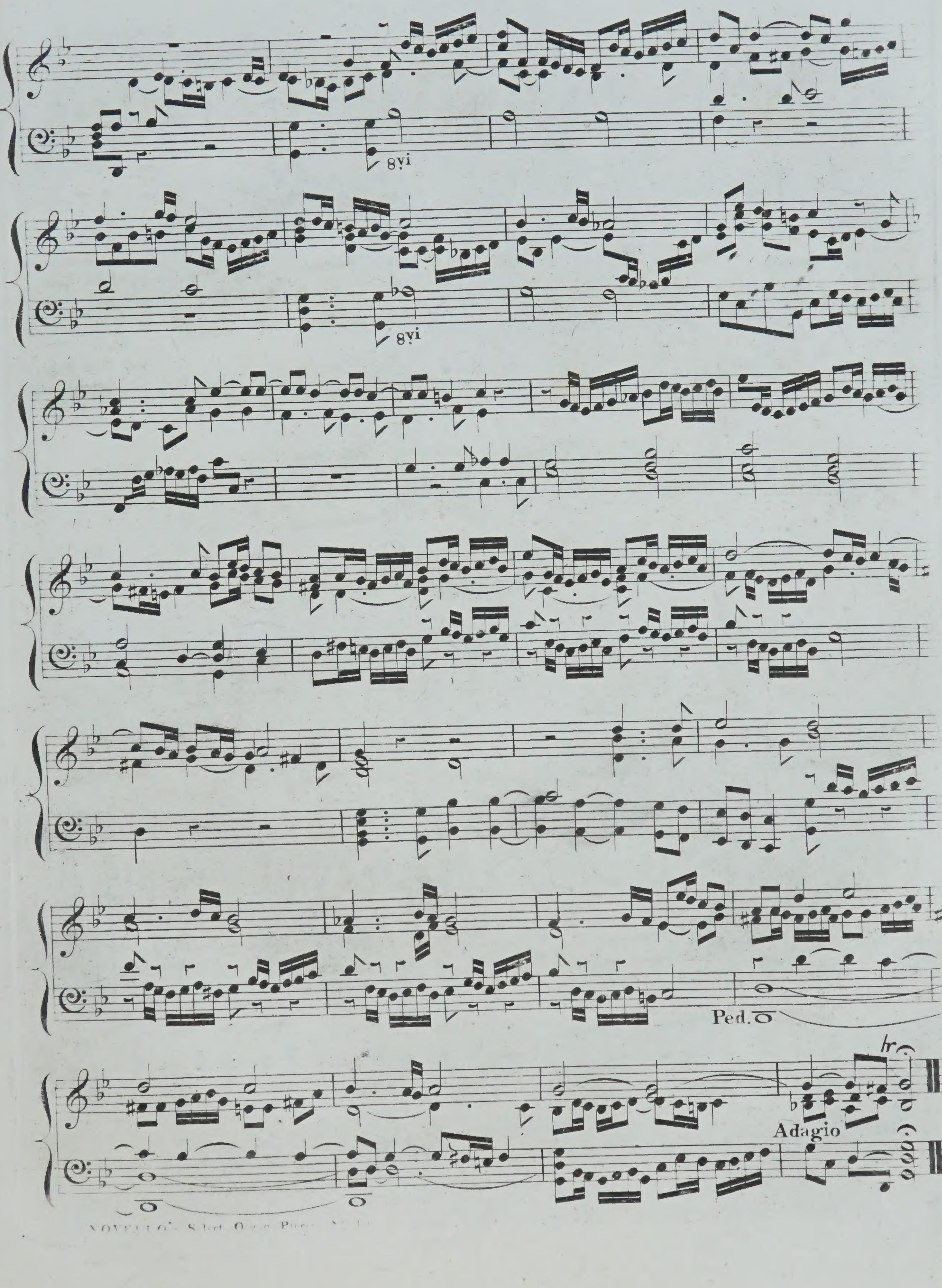
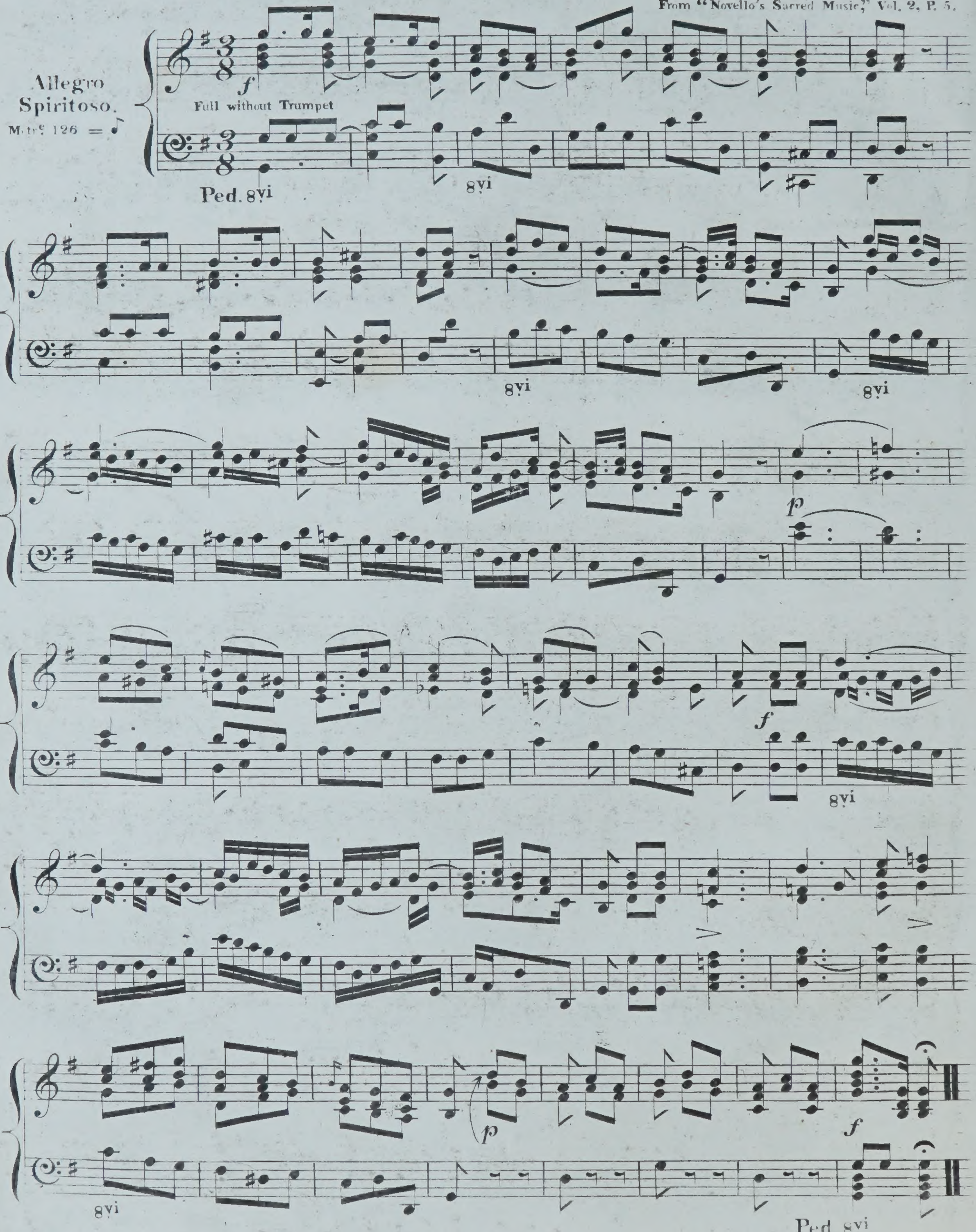
*FRANCESCO DURANTE was born at Grumo, near Naples, in 1693 (two years before PURCELL's death) and received Lessons from ALLESSANDRO SCARLATTI. He afterwards went to Rome and studied for 5 years under Pasquini and Pittoni. He then returned to Naples; and devoted himself to composition: but he wrote principally for the Church, to which his genius seems peculiarly to have directed him. DURANTE also excelled in tuition: and to his instruction and principles, the Neapolitan School owes its greatest Masters of the 18th Century. He became Professor at the **Conservatorio** of **San Onofrio** about the year 1715. In his style of Composition, he generally adapted the most simple subjects; but they are so well conceived and conducted with so much art and ingenuity as to produce a very impressive effect. His Duets, in particular, are most admirably constructed; and are, by many Professors of singing, preferred to those of any other Composer. DURANTE died at Naples, in 1755, aged sixty two.


8vi
8vi
Ped.
tr
Adagio

GLORIA.

V. NOVELLO.

From "Novello's Sacred Music," Vol. 2, P. 5.


Allegro Spiritoso.
Mtre 126 = ♪
f
Full without Trumpet
Ped. 8vi
8vi
8vi
8vi
p
f
8vi
8vi
p
f
Ped. 8vi

GRATIAS AGIMUS.

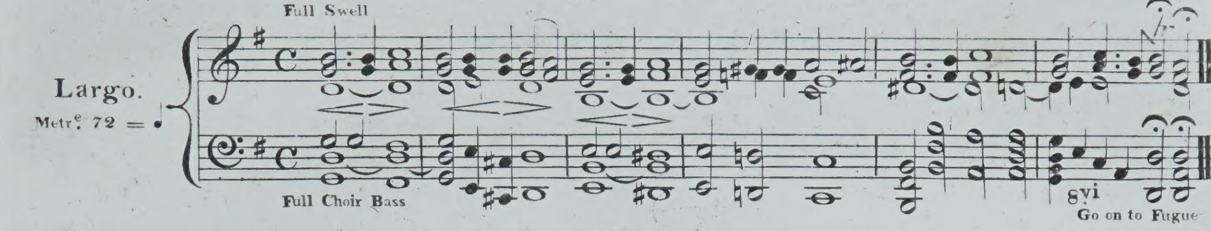
Chorus for 4 Voices.

V. NOVELLO.

From the "Sacred Music," Vol. 2. P. 7.

Largo.

Metr.e 72 = ♩


Full Swell
Full Choir Bass
8vi
Go on to Fugue

PROPTER MAGNAM.

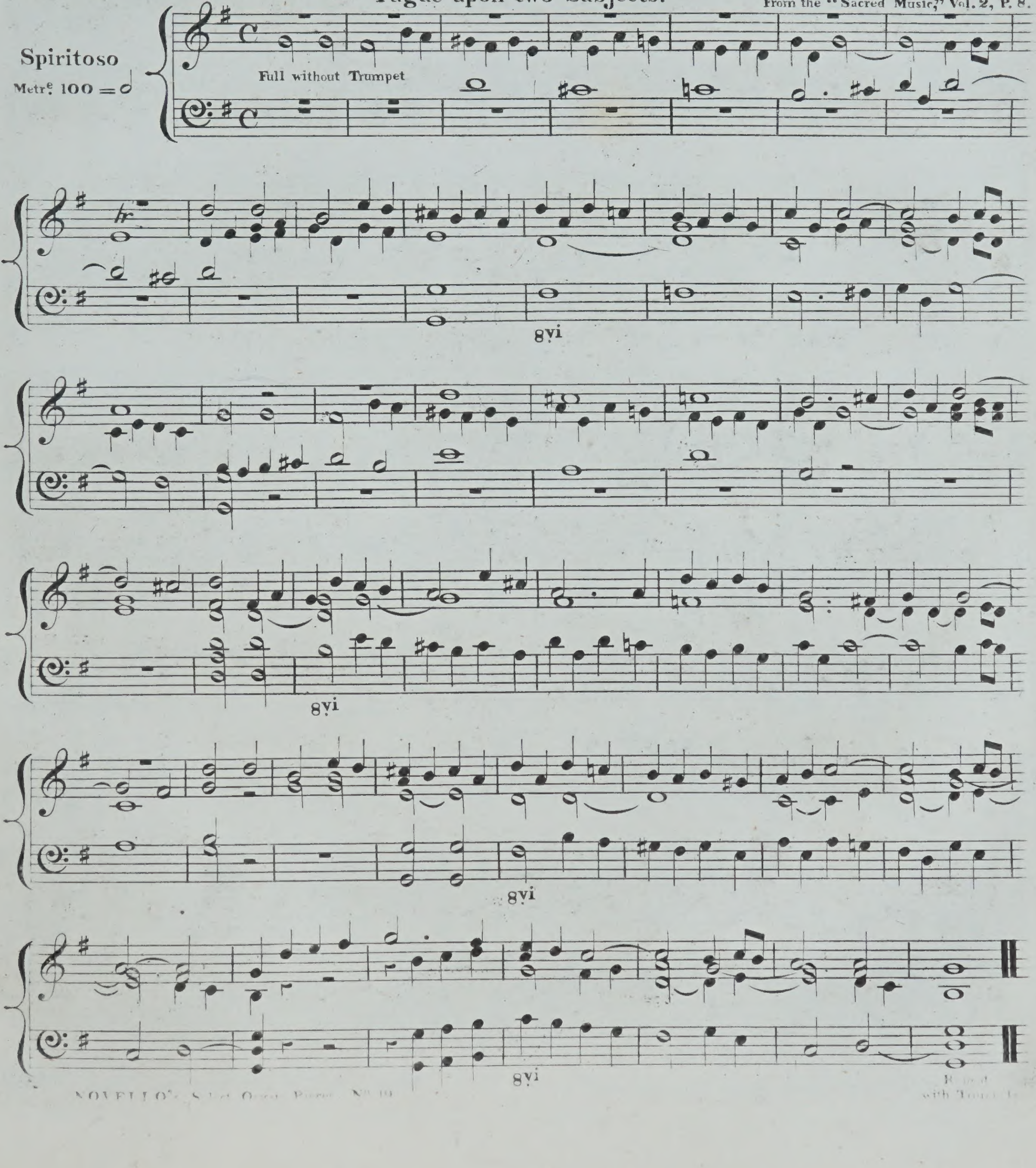
Fugue upon two Subjects.

PERGOLESI.

From the "Sacred Music," Vol. 2, P. 8.

Spiritoso

Metr.e 100 = 𝅗𝅥

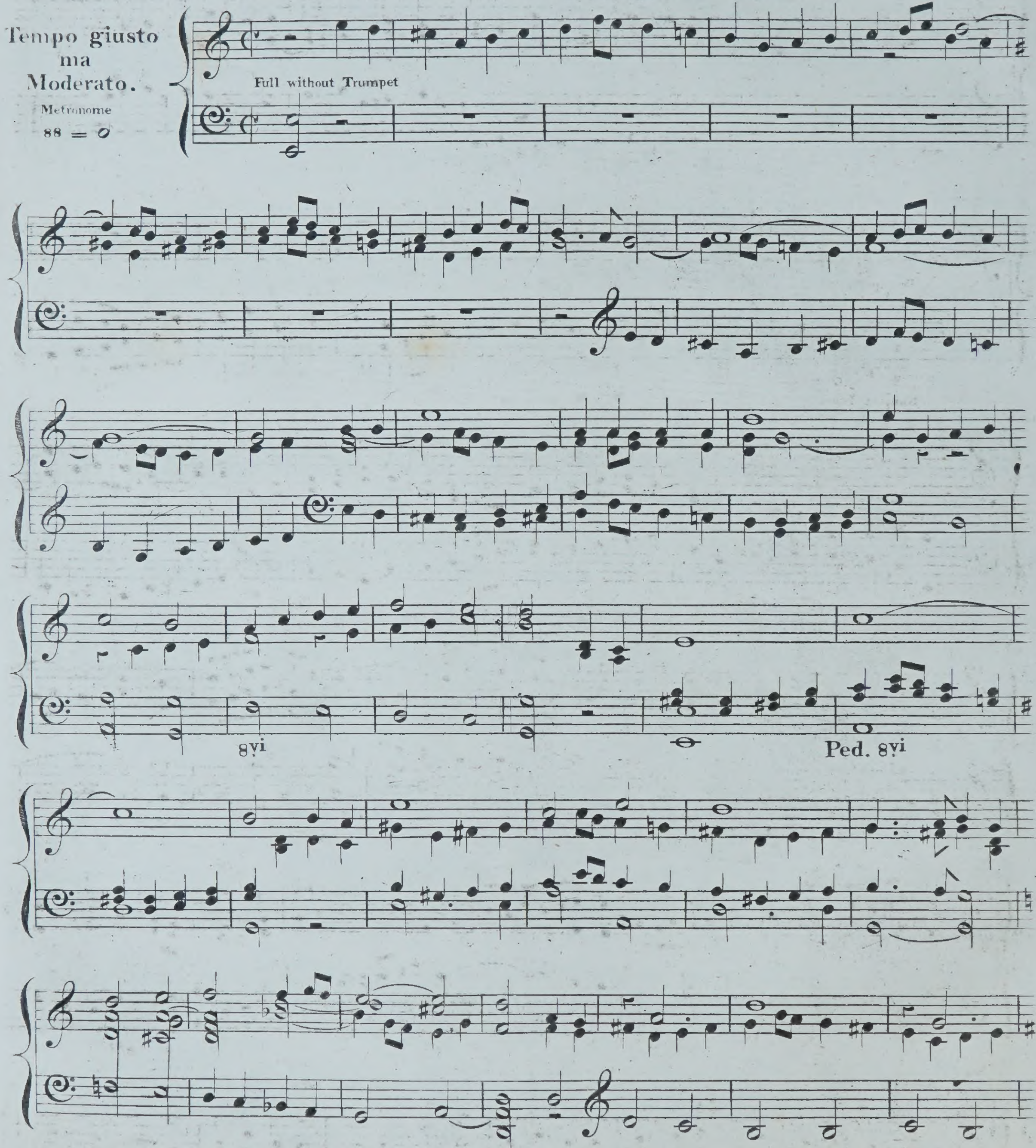

Full without Trumpet
8vi
8vi
8vi
8vi
Repeat with Trumpets

SICUT ERAT.

Choral Fugue for 4 Voices.

S. WESLEY.*

From "Novello's Sacred Music," Vol. 2, P. 54.



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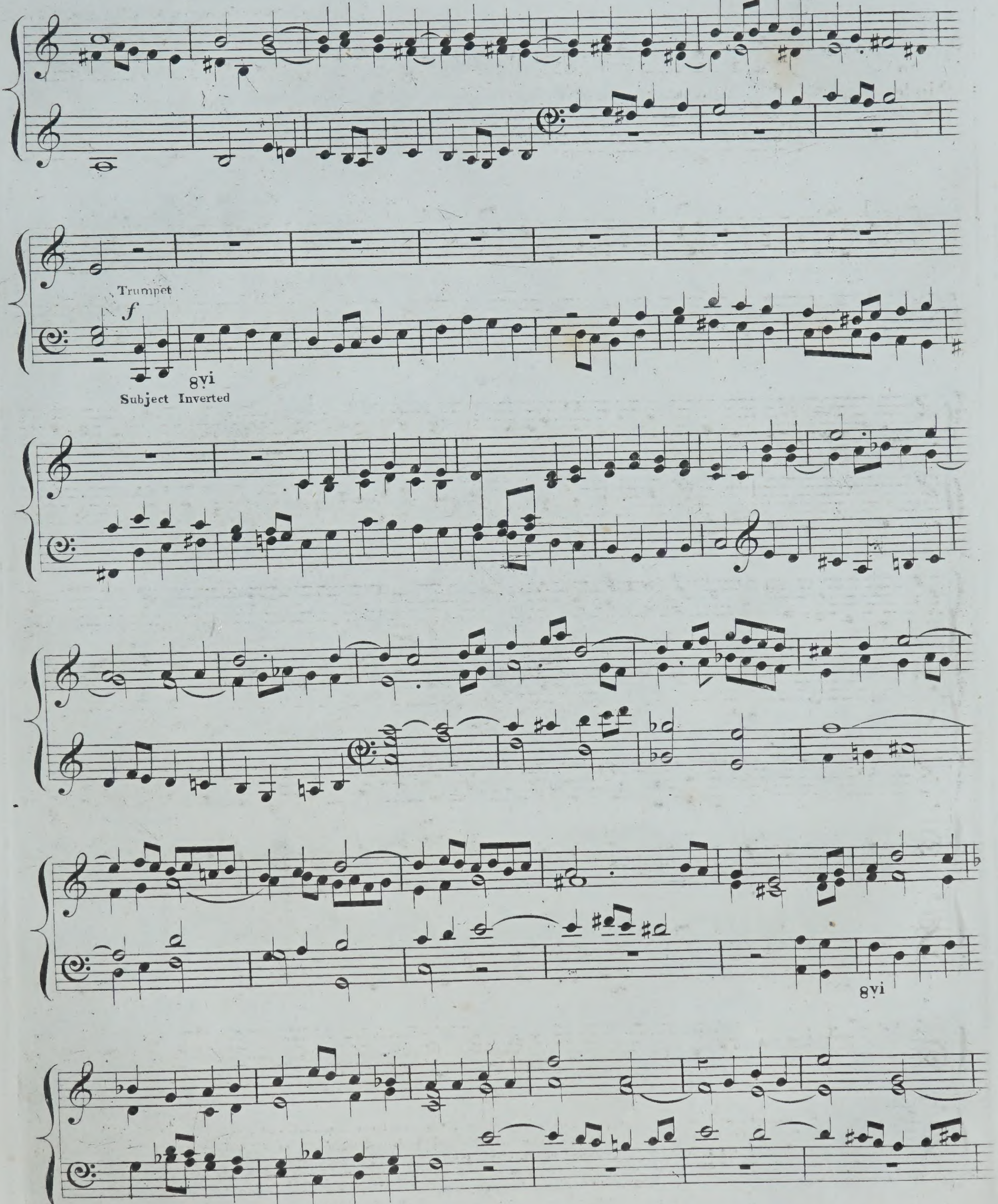
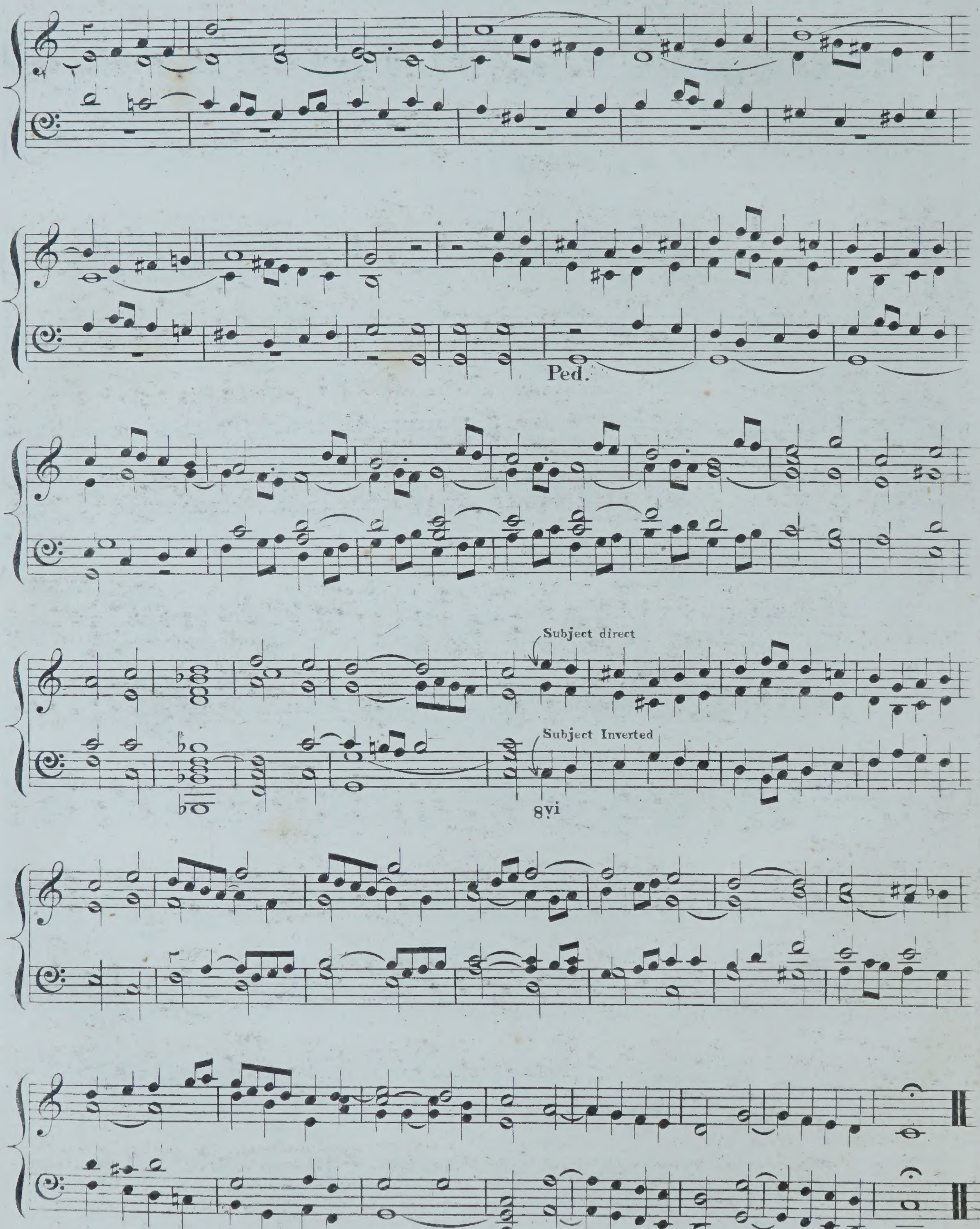
*The extraordinary musical talents of this Gentleman, who was born in 1766, developed themselves at a very early age; but he affords an exception to the general truth of the remark, that a precocious genius is seldom followed in after life by ability in proportion to the promise given by early acquirements. Mr SAMUEL WESLEY's career has displayed the very highest order of genius, both as a Performer and a Composer; and as an extemporaneous inventor of Fugues, he is universally acknowledged to be one of the greatest Organ-Players that ever lived. In addition to his own admirable productions, the musical world is indebted to Mr S. WESLEY for having first introduced, to this country, the incomparable Fugues and other Works of Sebastian Bach. A few years since Mr WESLEY was appointed Organist of the Church in Camden Town, which situation he still holds. (1832)


Trumpet
f
8vi
Subject Inverted
8vi

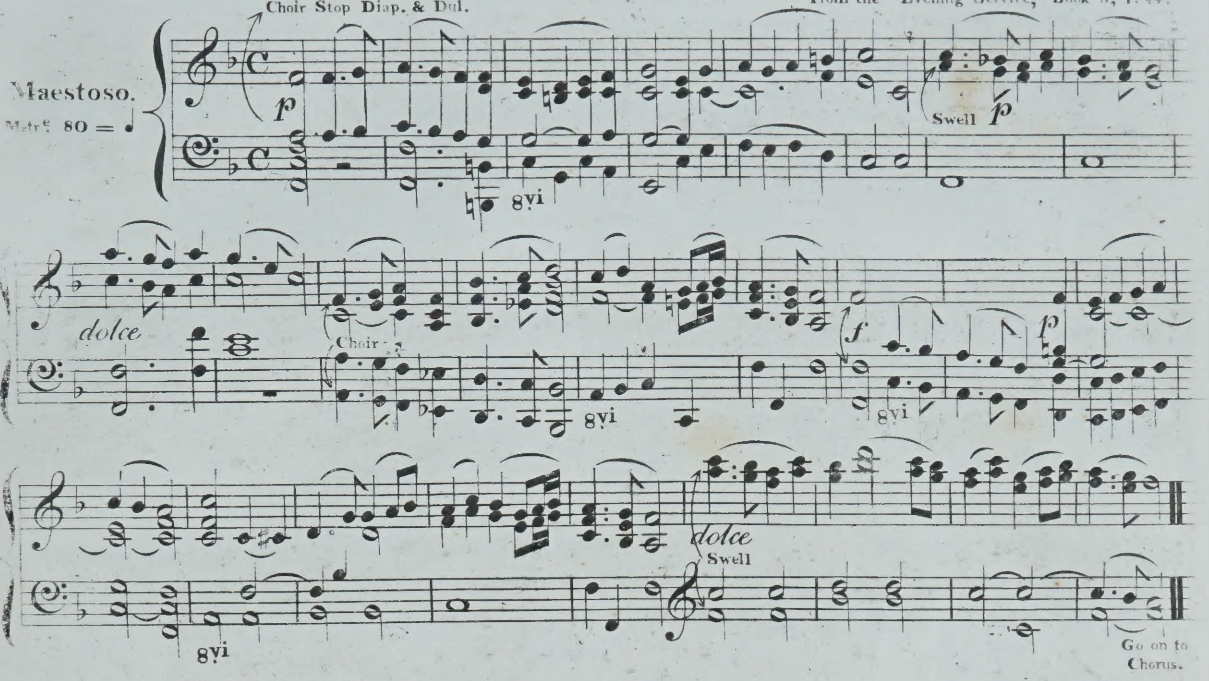

Ped.
Subject direct
Subject Inverted
8vi

FINIS

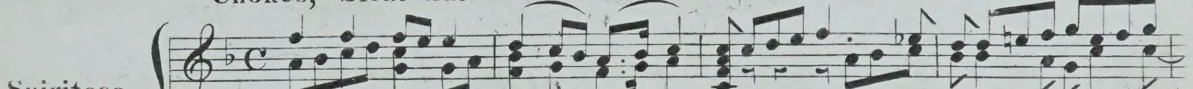
Bass Solo, from a Magnificat.

JOHN DANBY.[*]

From the "Evening Service," Book 9, P. 44.


Maestoso.
Metr.e 80 = ♩
Choir Stop Diap. & Dul.
p
Swell p
dolce
Choir
8vi
f
p
dolce
Swell
Go on to Chorus.

CHORUS, "Sicut erat."


Spiritoso.
92 = ♩
Full without Trumpet
8vi
Adagio
Ped.

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[*] JOHN DANBY obtained considerable celebrity, as a Glee Writer, in the latter part of the last Century. After receiving Lessons in Composition from Mr. Webbe, he became Organist of the Spanish Ambassador's Chapel, near Manchester Square, for which he wrote several Masses and other Pieces of Sacred Music that were much admired for their simple elegance of melody and appropriate harmony. In the course of a journey, on Professional business, he was incautiously allowed to sleep in a damp bed, in consequence of which, he lost the use of his limbs; and after remaining a cripple during the remainder of his life, he at last died during the performance of a Concert that was given, by some of his friends, for his benefit. His private virtues were of the most amiable and estimable kind, and endeared him to all who knew him.

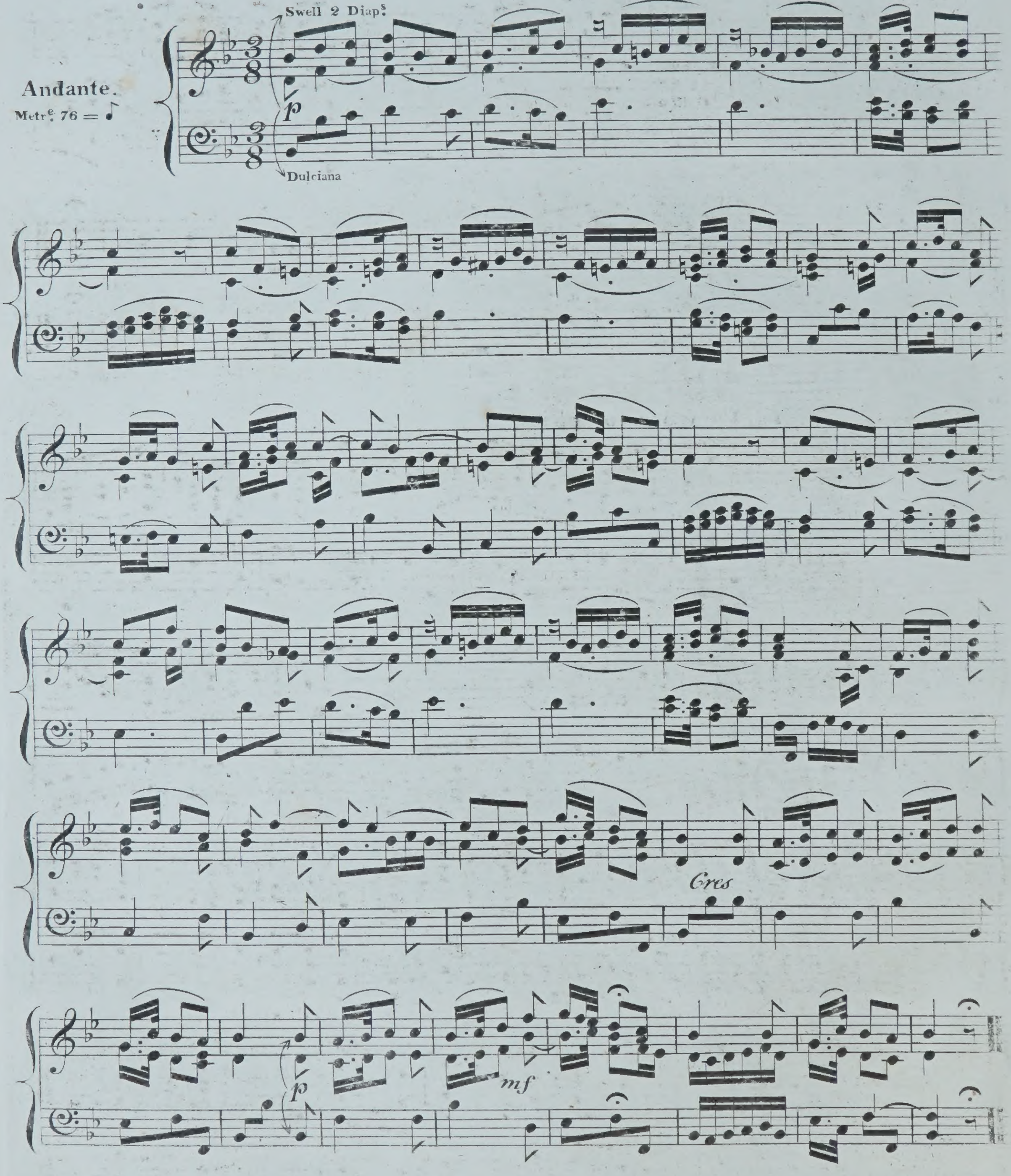
CHRISTE ELEISON.

Duett. Treble and Counter Tenor

CASALI.*

From the Mass in F.

From "Novello's Sacred Music," Vol. 1, P. 47.



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* **GIOVANNI BATTISTA CASALI** was **Maestro di Capella** at Rome in 1760. He was the Master of Gretry, besides other
Pupils and ingenious Musicians. CASALI wrote a few Works for the Theatre, several Oratorios, and a great number of Masses. His Composit
deservedly much admired, in Italy, for their unpretending simplicity, their sweetness of melody and purity of harmony.

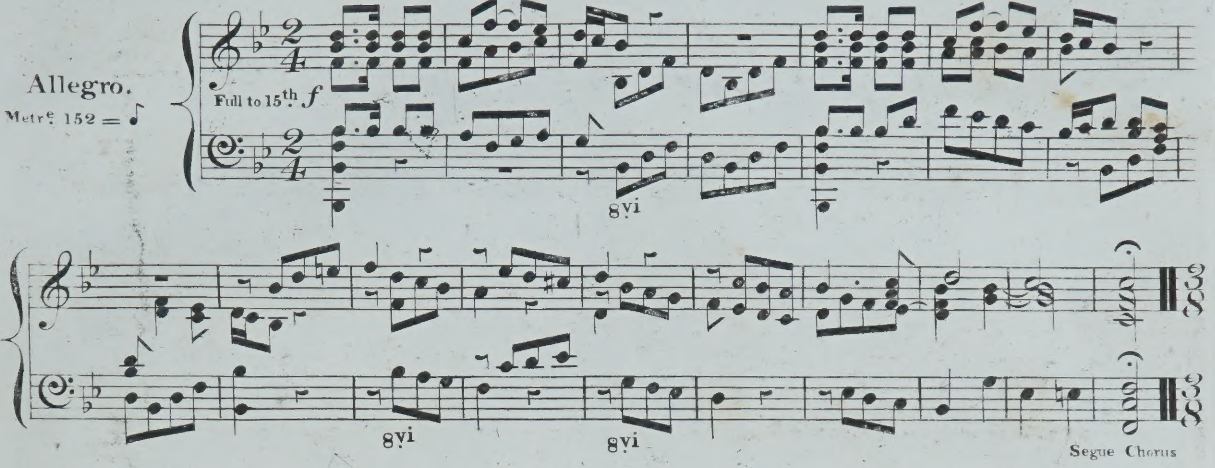
QUONIAM TU SOLUS.

Chorus.

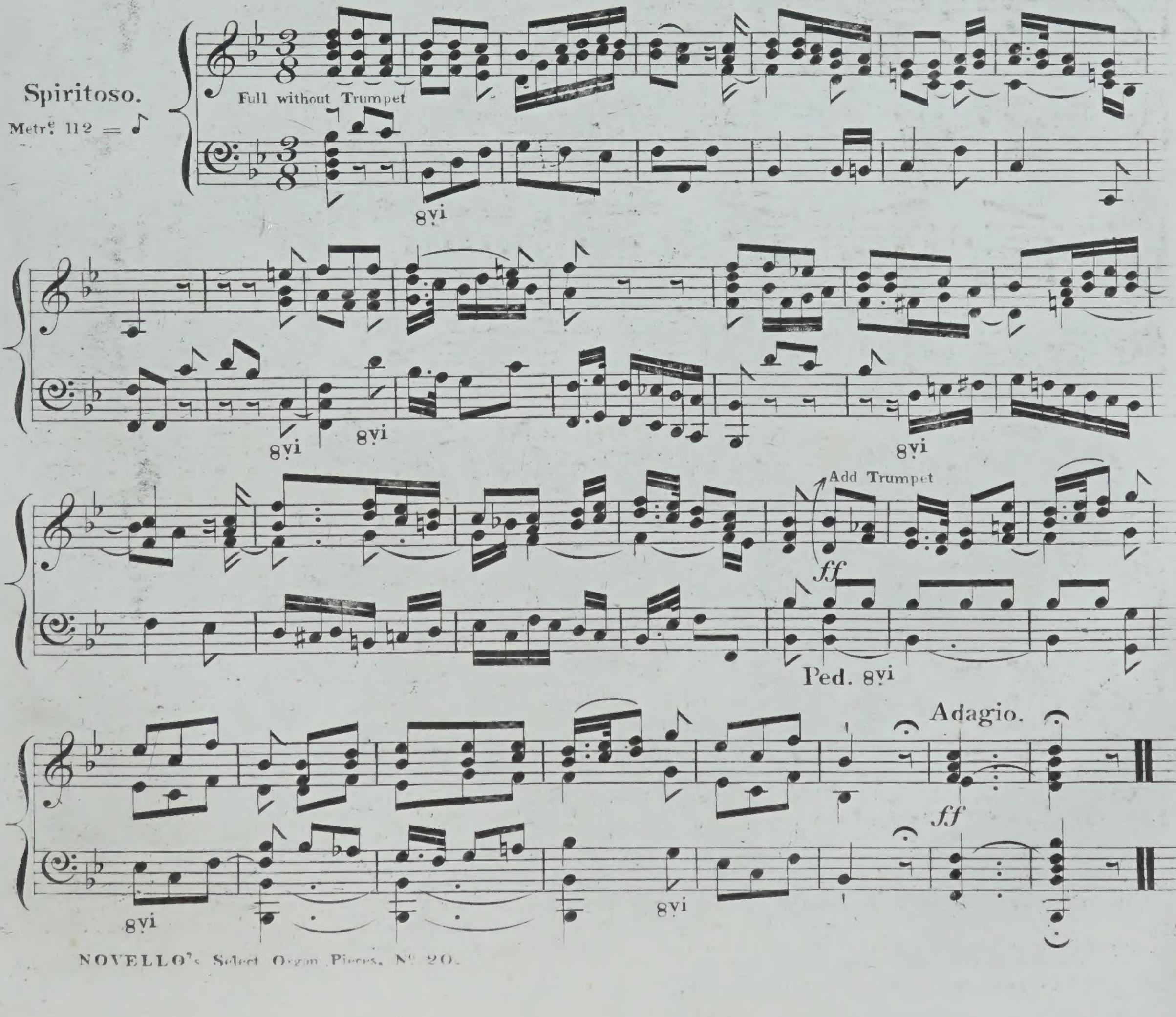
From a Mass for 4 Voices.

RICCI.

From "Novello's Sacred Music," Vol. 1, P. 11.


Allegro.
Metre. 152 = ♪
Full to 15th f
8vi
8vi
8vi
Segue Chorus

CHORUS, 4 VOICES, Cum Sancto Spiritu.

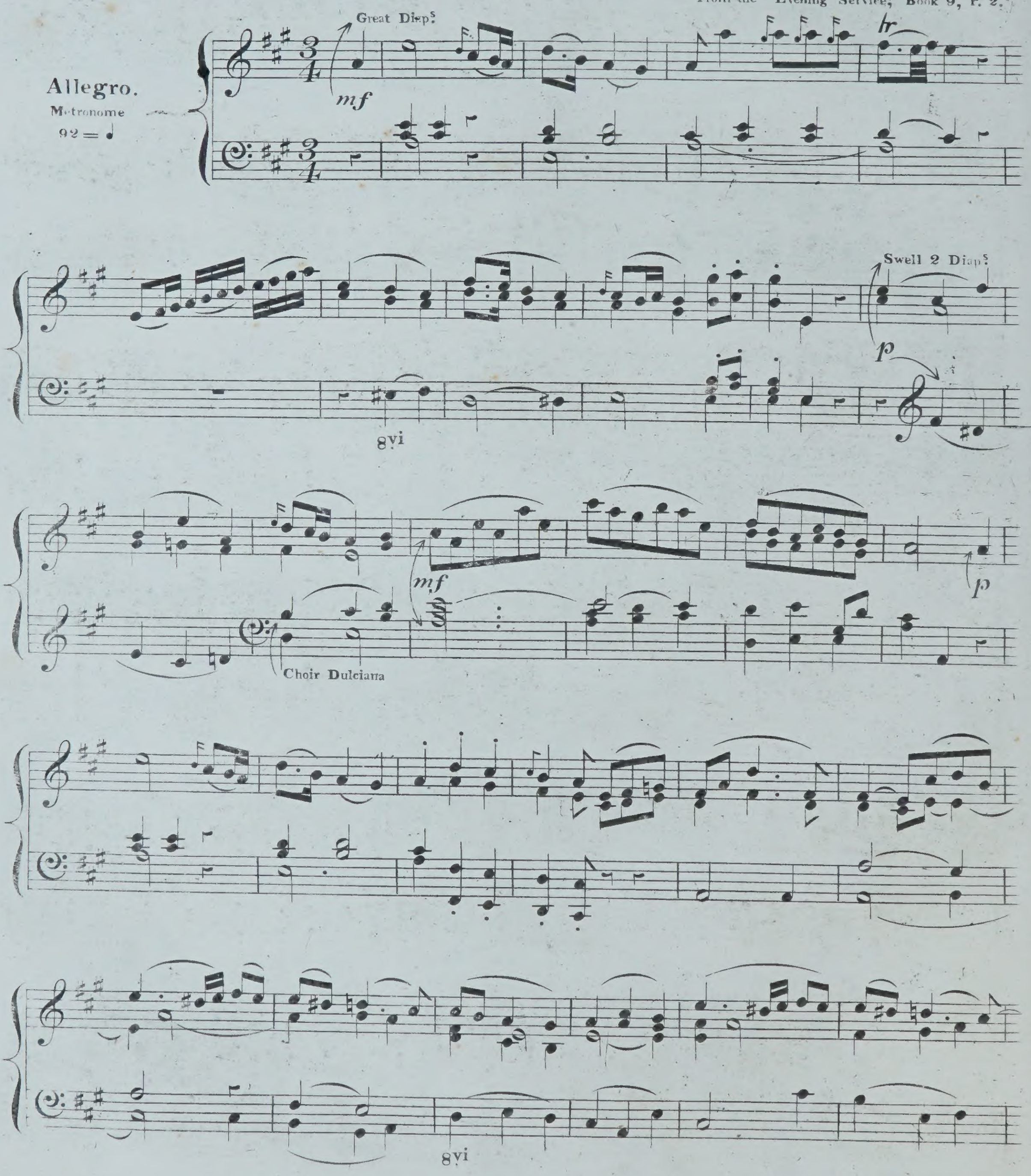

Spiritoso.
Metre. 112 = ♪
Full without Trumpet
8vi
8vi
8vi
8vi
Add Trumpet
ff
Ped. 8vi
Adagio.
ff
8vi
8vi

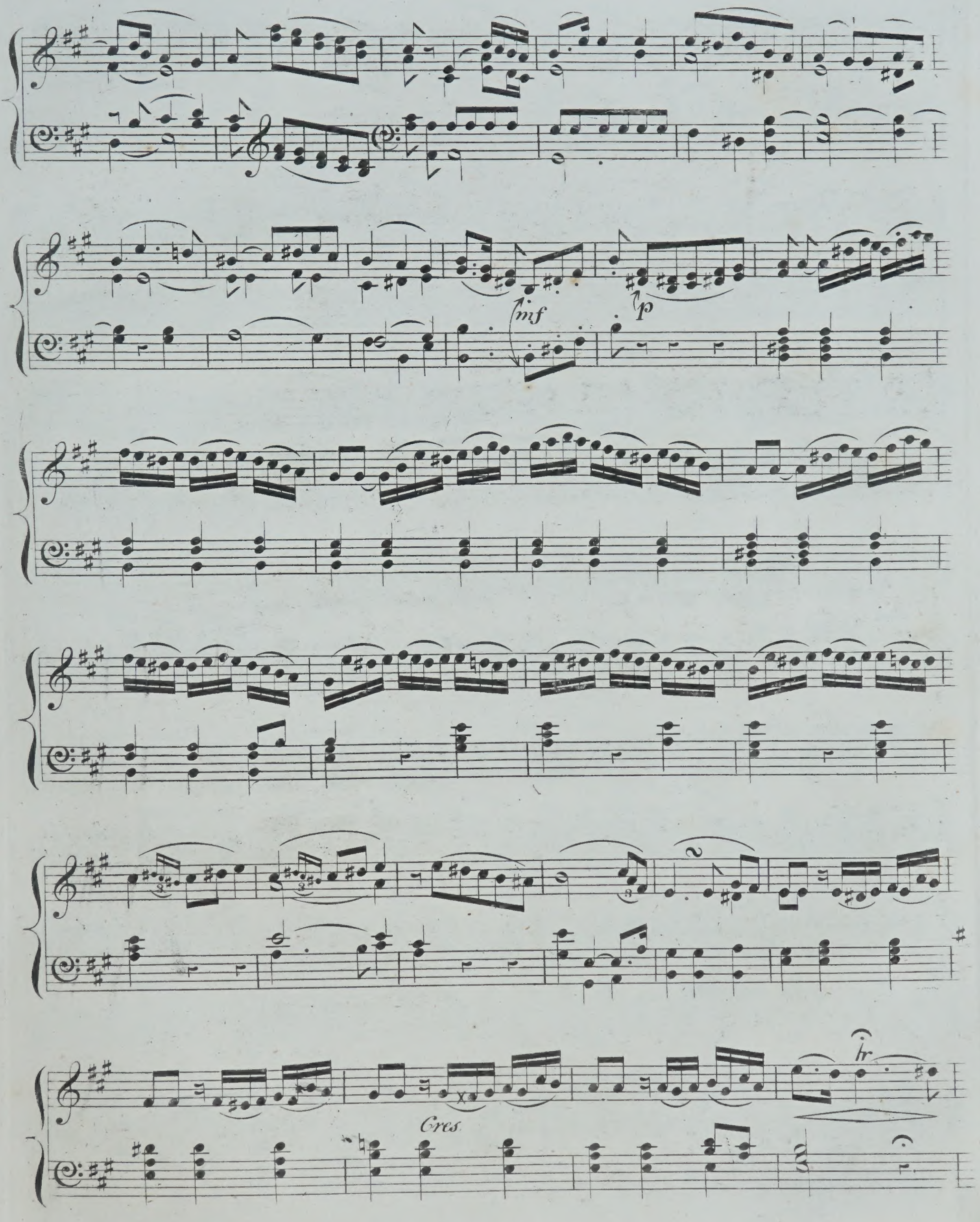
LAUDATE DOMINUM OMNES GENTES.

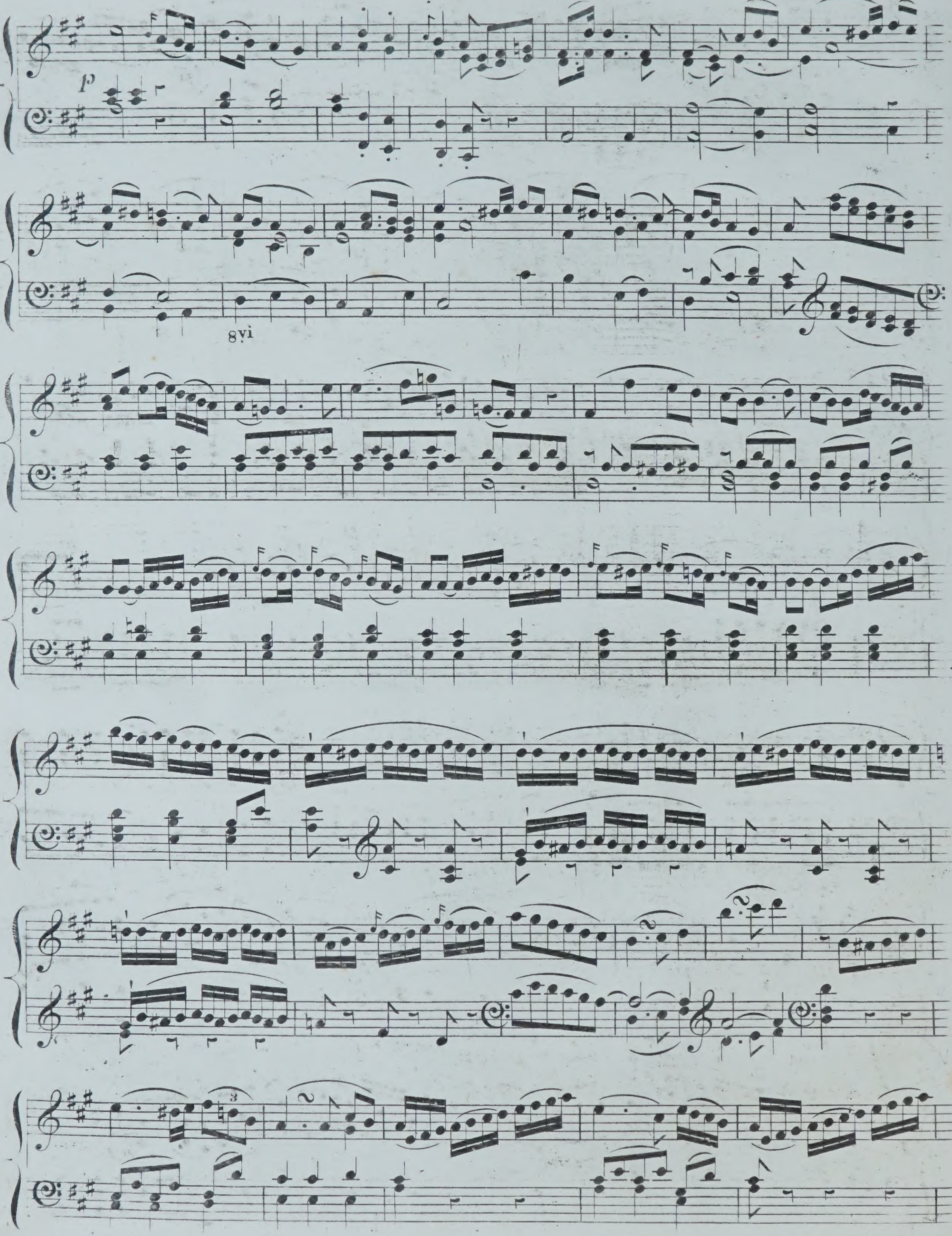
Treble Solo, with Organ Obligato.

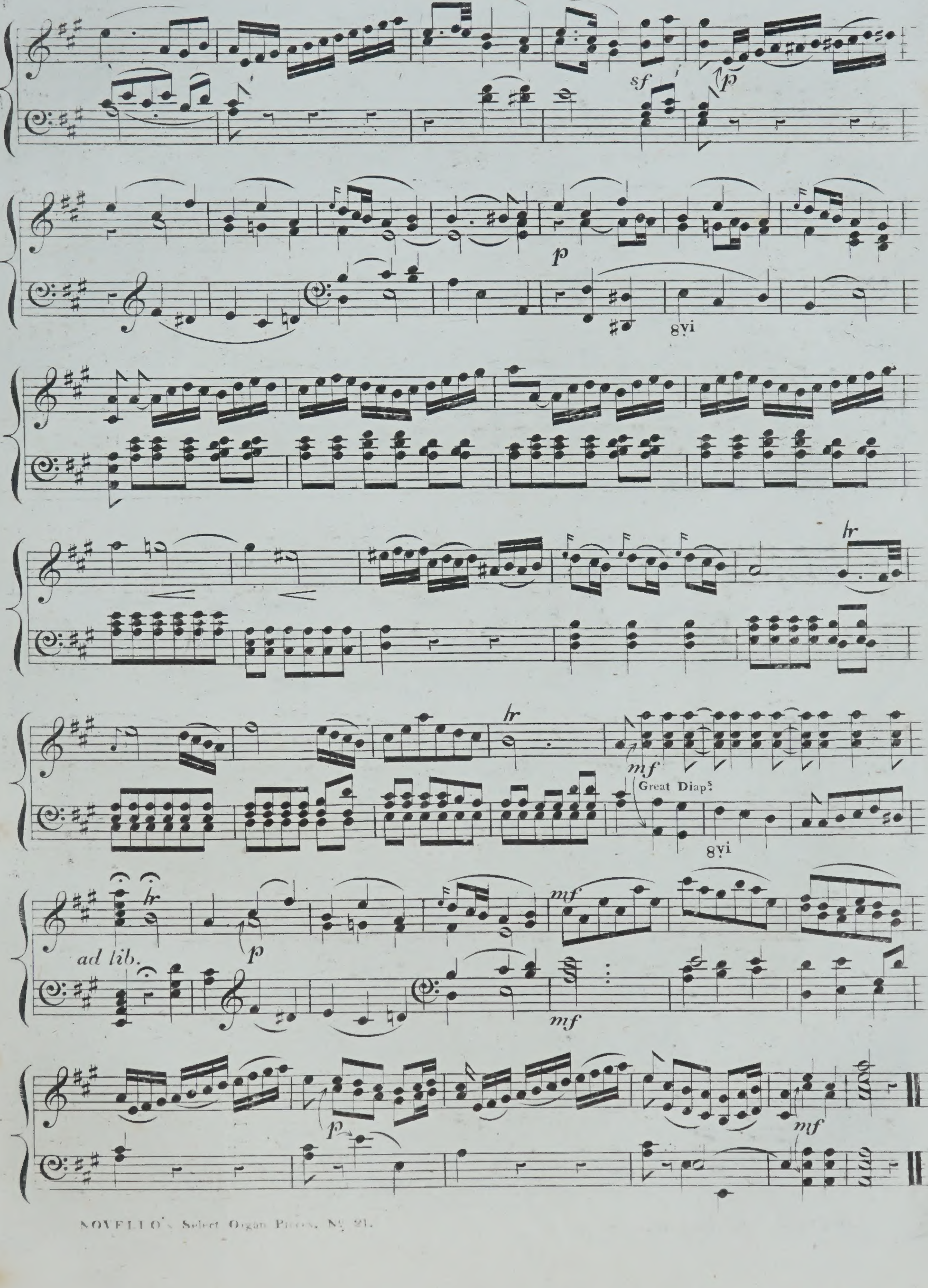
Mozart.

From the "Evening Service," Book 9, P. 2.


Allegro.
Metronome 92 = ♩
Great Diap^s.
mf
tr
Swell 2 Diap^s.
p
8vi
mf
Choir Dulciana
p
8vi


mf
p
Cres.
tr


p
8vi

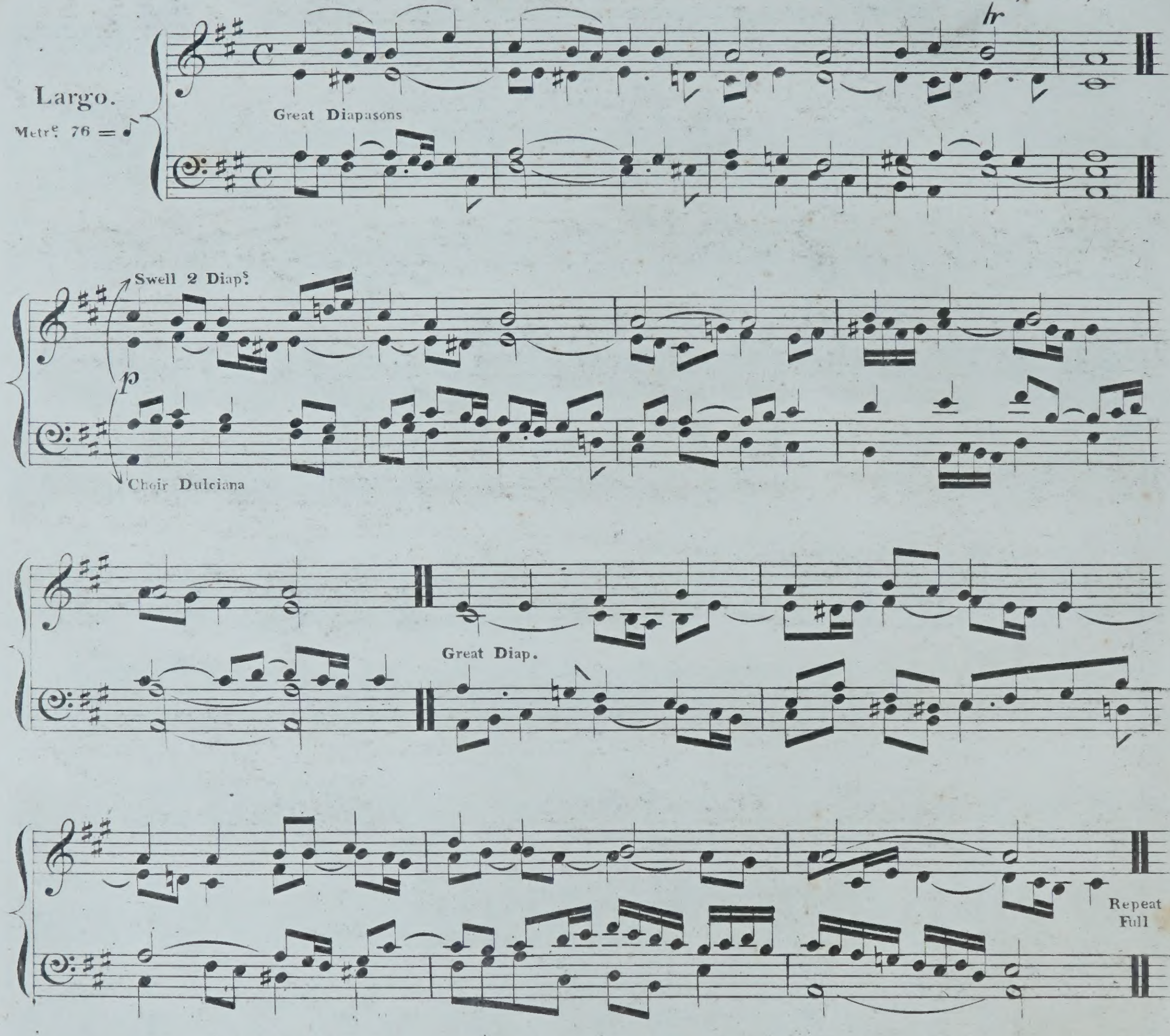

sf
p
p
8vi
tr
mf
Great Diaps.
8vi
ad lib.
tr
p
mf
mf
p
mf

TANTUM ERGO.

Corale for Four Voices.

SEBASTIAN BACH.[*]

From "Novello's Sacred Music," Vol. 2, P. 60.



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[*] **JOHN SEBASTIAN BACH** was born on the 21st of March, 1685, at Eisenach; where his father, John Ambrosius, was musician to the Court. When he was about ten years old, he was left an orphan, and was obliged to have recourse to an elder Brother, John Christopher, from who he received his first instructions in playing the Clavichord. Having observed that his Brother John had a Book containing several Pieces by the most favorite Composers of that period, he earnestly solicited permission to practise them, but his envious and ill-natured relative constantly refused to lend him the Volume; Sebastian then determined to make a Copy of the whole of them in his own hand-writing: but for want of a candle, he could only copy the Book on moonlight nights; and it occupied him six months before he could finish his laborious task. At length when he thought himself safely possessed of the treasure, and intended to make use of it in secret, his morose and unfeeling Brother found out how he had been employe and took away from him the M. S. Copy which had cost him so much time, trouble and perseverance to complete. After indefatigable exertions both as a Composer and a Performer, Sebastian was, in the year 1723, appointed Director of the Music at St. Thomas's School, at Leipsic, in which situation he remained till his death. The extraordinary diligence with which he had frequently passed days and nights in the cultivation of his art, had weakened his sight, and had gradually brought on a painful disorder in his eyes (perhaps originally induced by straining his sight as related in the above anecdote of his copying by moonlight when a Boy) which disorder unfortunately terminated in his becoming totally blind. A few days before his death, he was suddenly able to see again; but, in the course of only a few hours afterwards, he was seized with appoplexy, and he expired on the 30th of July, 1750, in the 66th year of his age. He was twice married, and had no fewer than seven children by his first wife, and thirteen by his second; viz. eight Sons and five Daughters. All his Sons had admirable talents for Music, especially Emmanuel.

SEBASTIAN BACH may altogether be deservedly considered not only as one of the most wonderful Organ-Players ever heard, but as one the greatest Masters of Harmony and most profound Musicians that ever existed. With the exception of his incomparable Fugues, the grand Works of this sublime Composer, which are as numerous as they are excellent, are comparatively unknown in England.

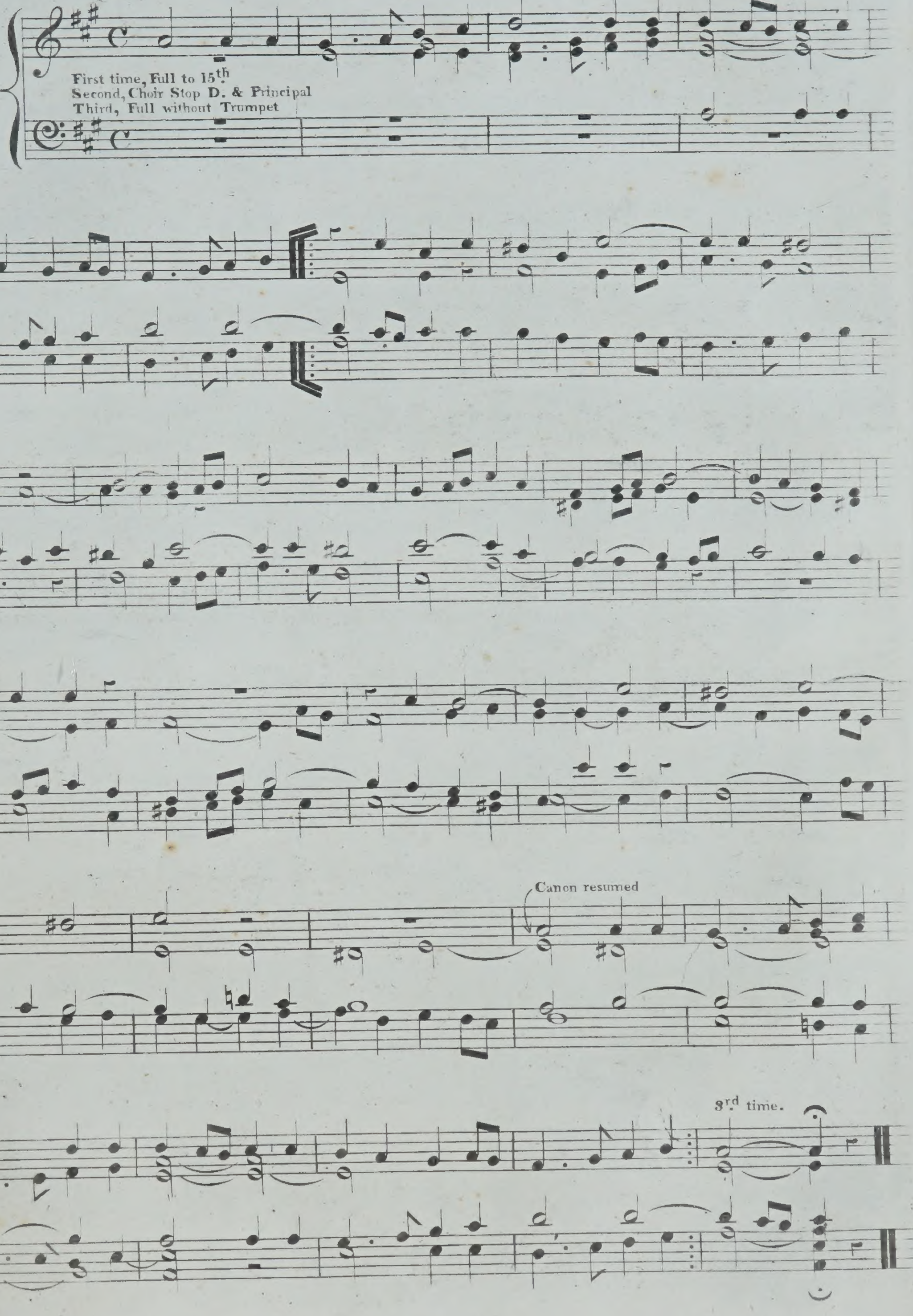
CANTATE DOMINUM.

Canon, Four in Two, for Four Voices.

V. Novello.

From the "Sacred Music," Vol. 2, P. 62.

Spiritoso.
Metr.e 72 = 𝅗𝅥


First time, Full to 15th.
Second, Choir Stop D. & Principal
Third, Full without Trumpet
Canon resumed
3rd time.

XY

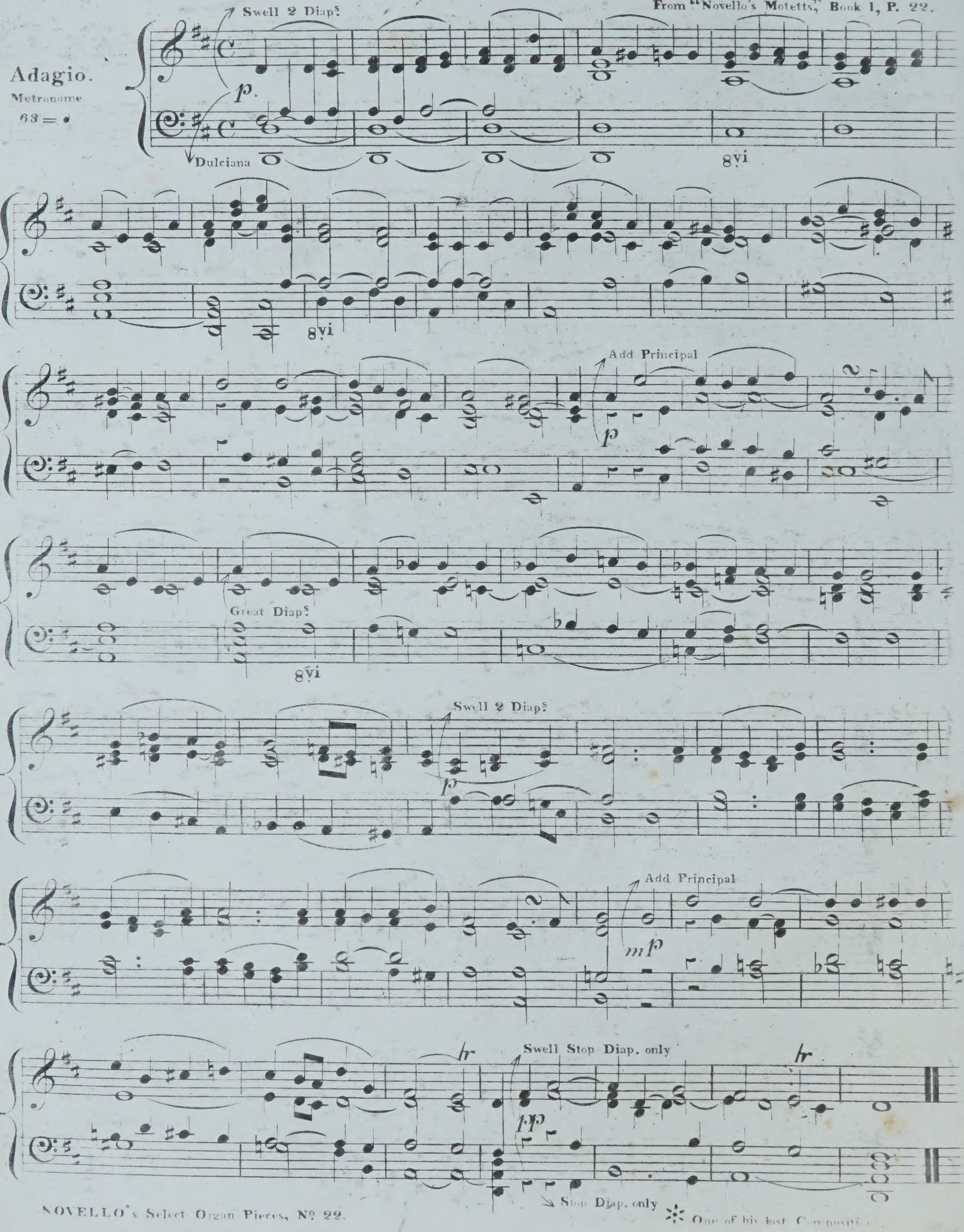
AVE VERUM.

Offertorium for 4 Voices.

MOZART.*

From "Novello's Motetts," Book 1, P. 22.

Adagio.
Metronome
63 = ♩


Swell 2 Diaps.
p.
Dulciana
8vi
8vi
Add Principal
p
Great Diaps.
8vi
Swell 2 Diaps.
p
Add Principal
mp
tr
Swell Stop Diap. only
pp
tr
Stop Diap. only

* One of his last Compositi

SICUT ERAT.

Choral Fugue.

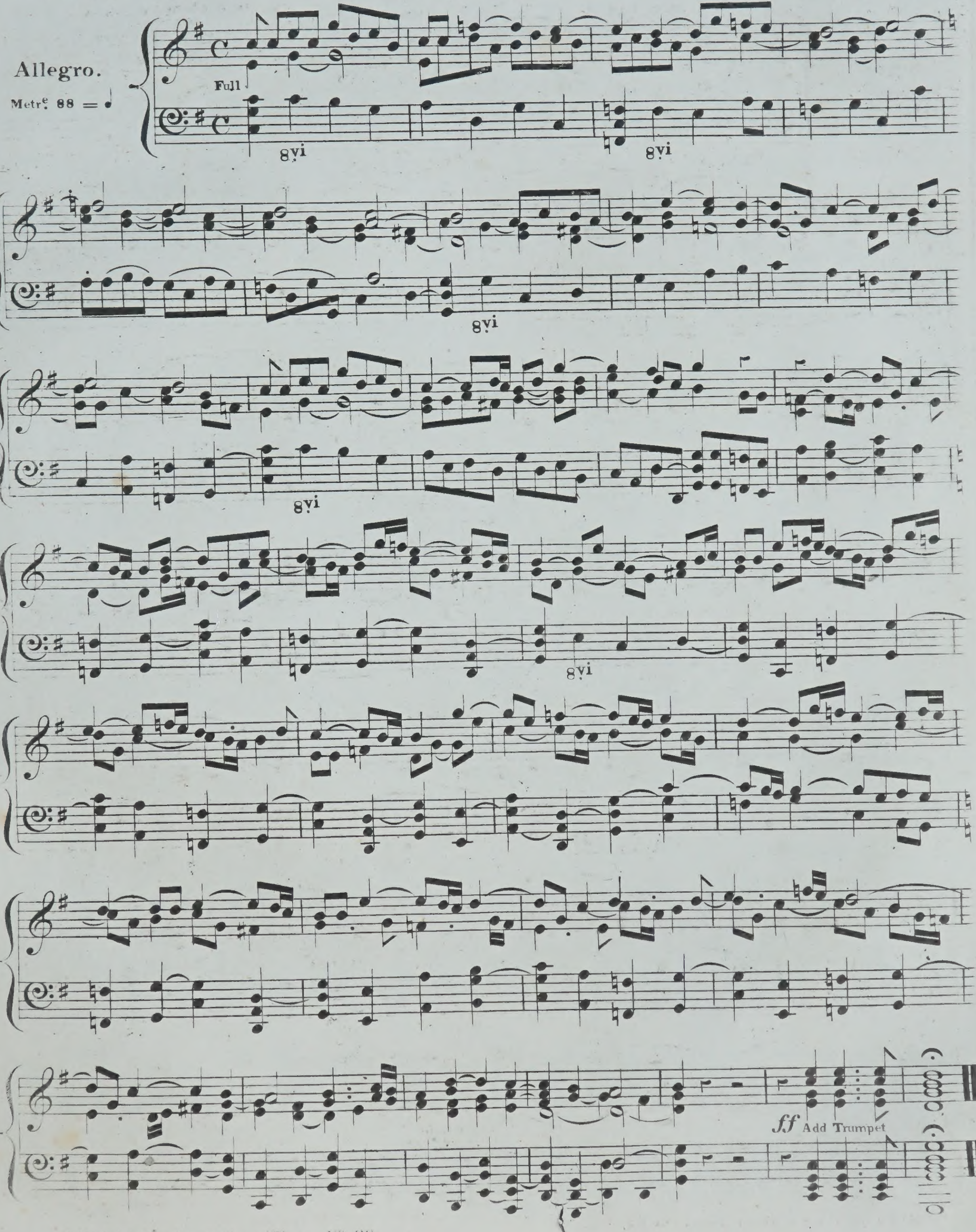
From the "Domine ad adjuvandum."

COLONNA.

From the "Fitzwm. Music," Vol. 5. P. 14

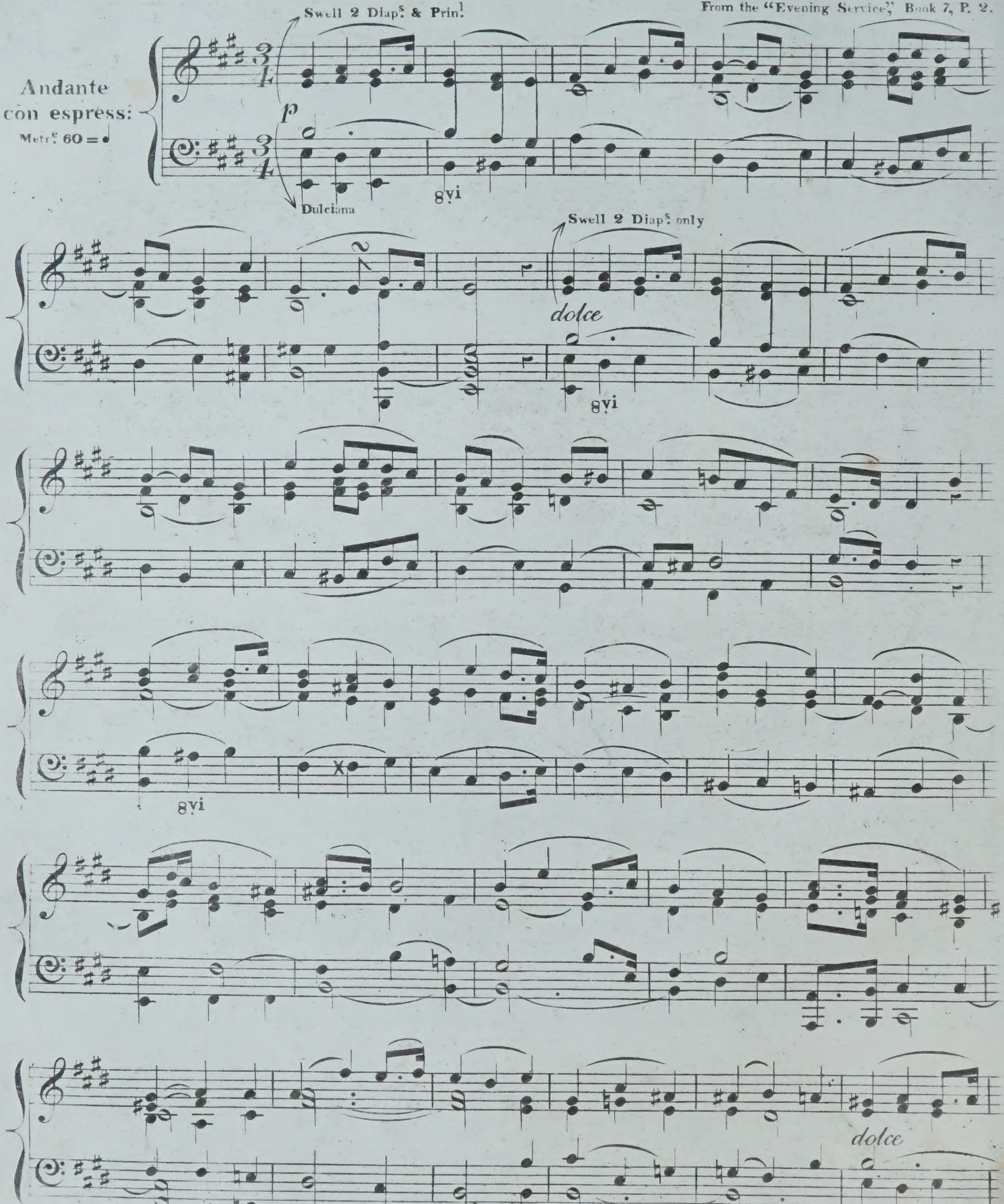
Allegro.

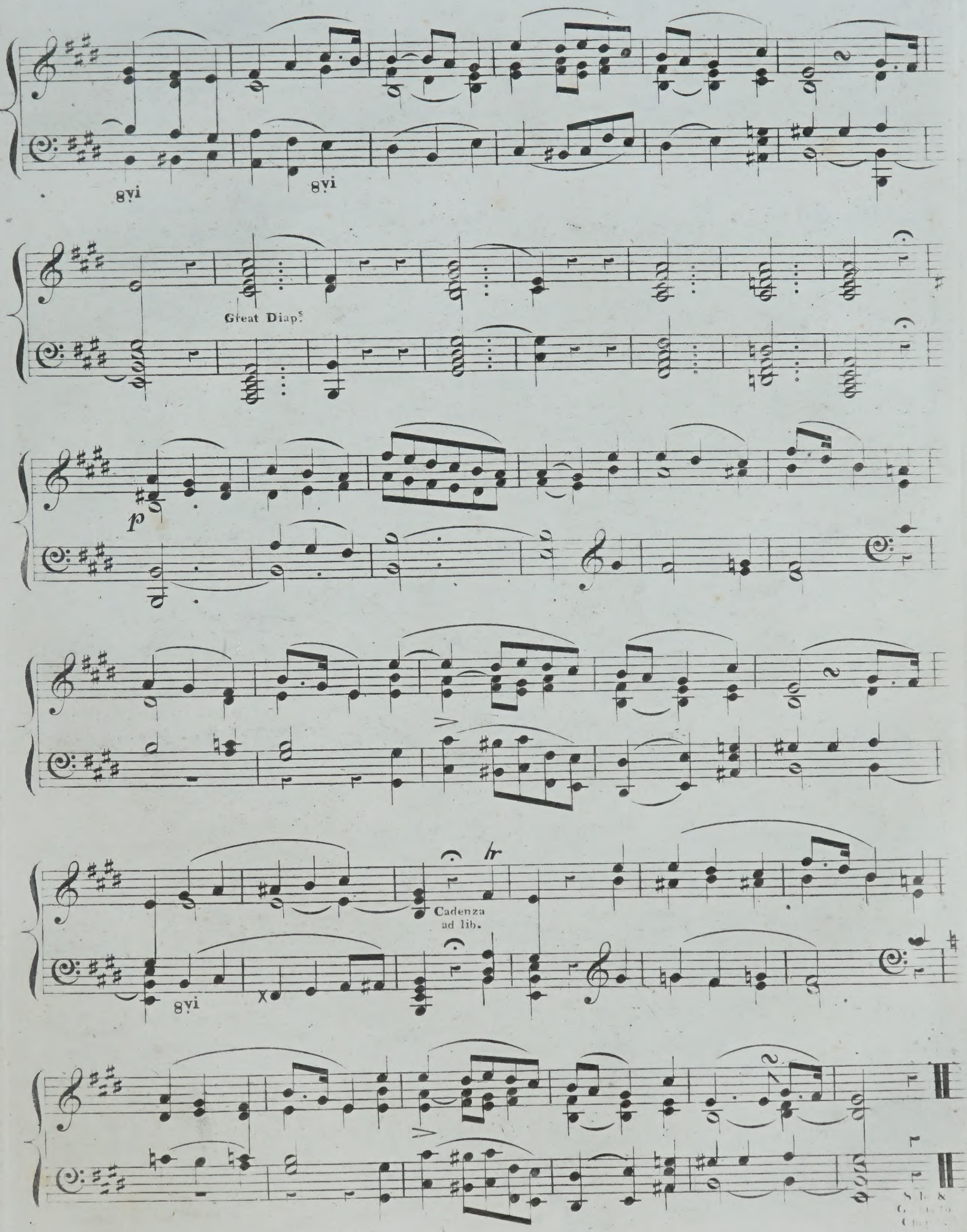
Metre. 88 = ♩


Full
8vi
8vi
8vi
8vi
8vi
ff Add Trumpet

ORA PRO NOBIS.
Treble Solo and Chorus.

NOVELLO.
From the "Evening Service", Book 7, P. 2.

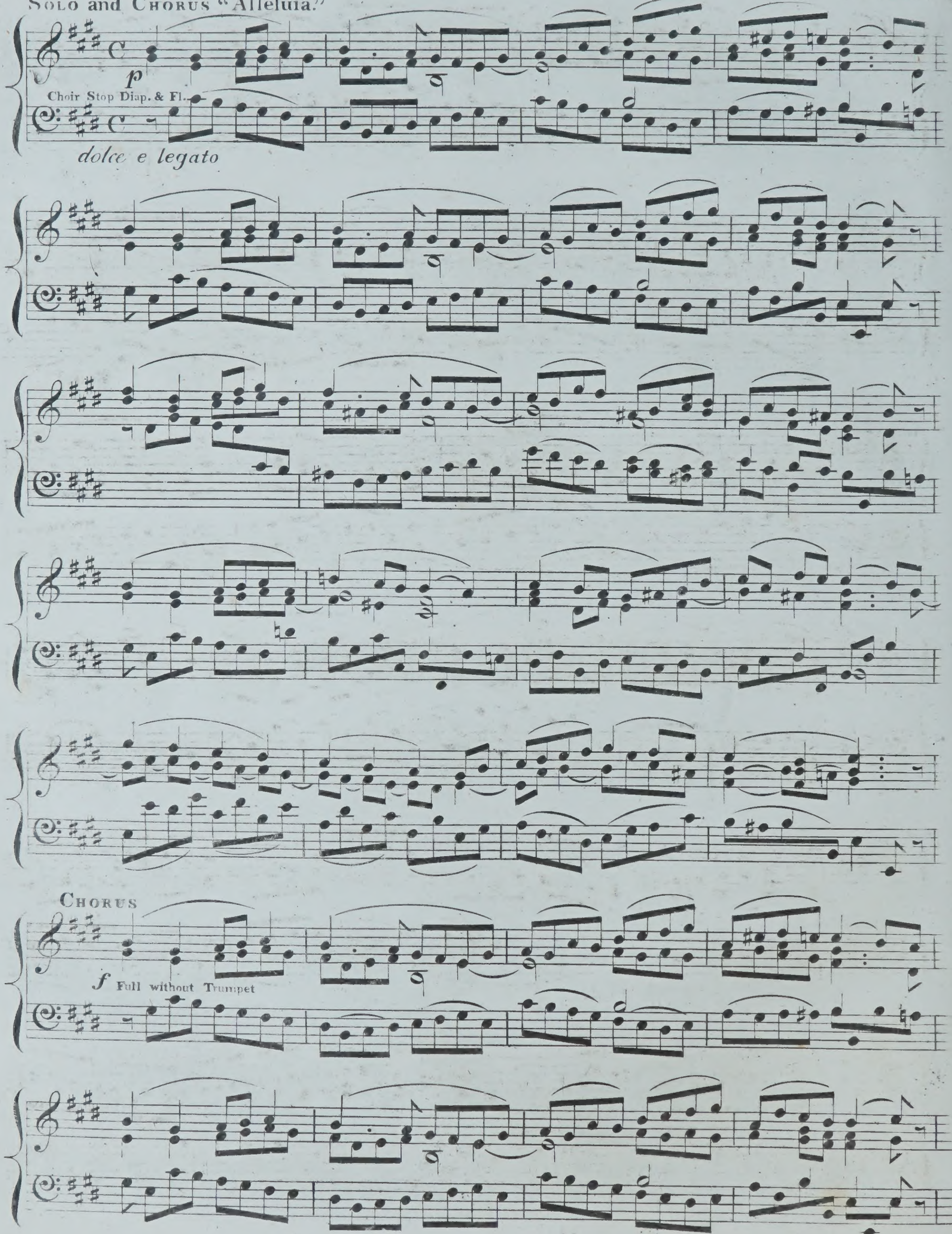

Andante con espress:
Metr.e 60 = ♩
Swell 2 Diap.s & Prin.l
p
Dulciana
8.vi
Swell 2 Diap.s only
dolce
8.vi
8.vi
dolce

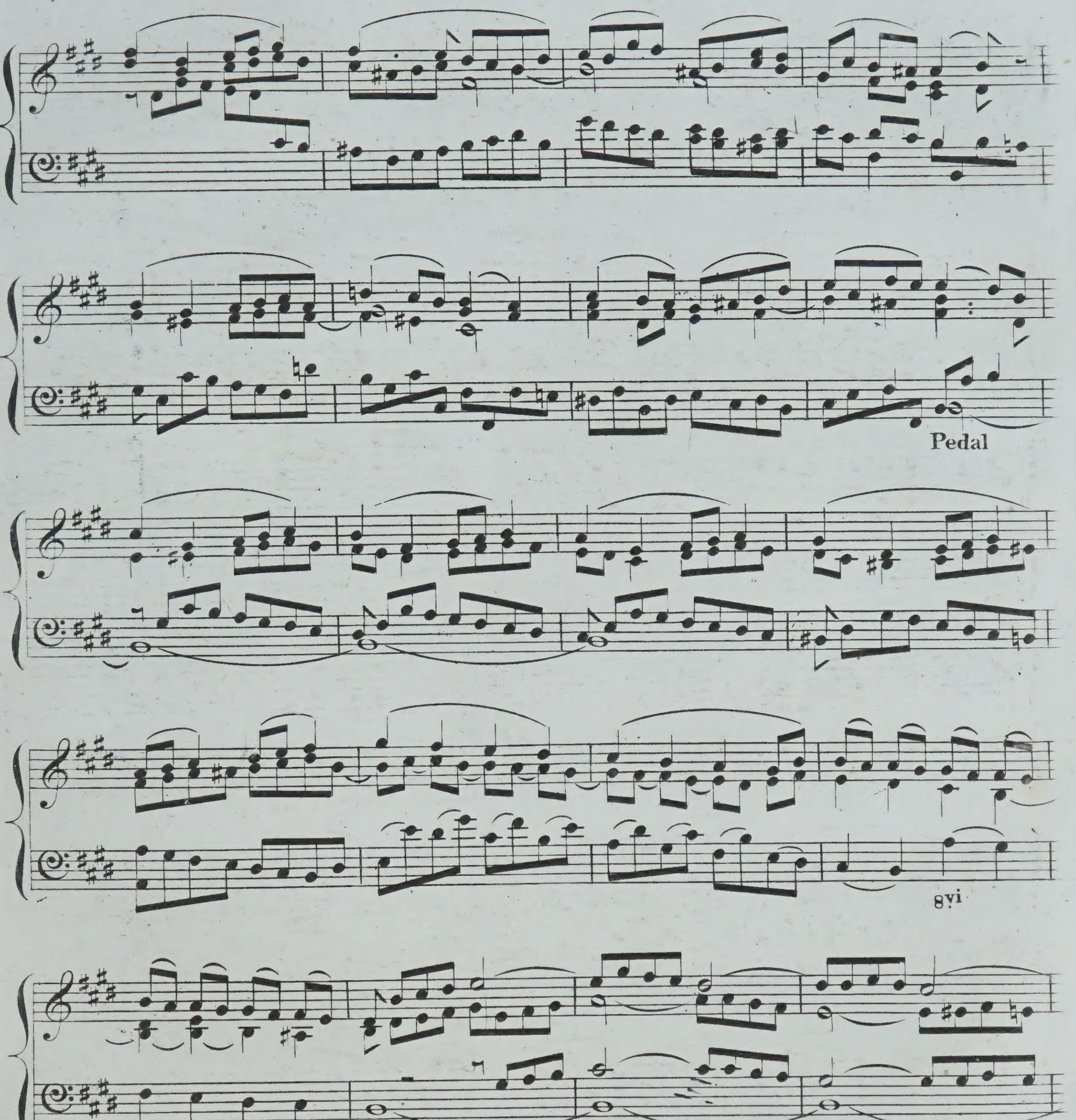

8vi
8vi
Great Diaps.
p
8vi
Cadenza
ad lib.
tr
S. L. &
G. [illegible]
Chap[illegible]

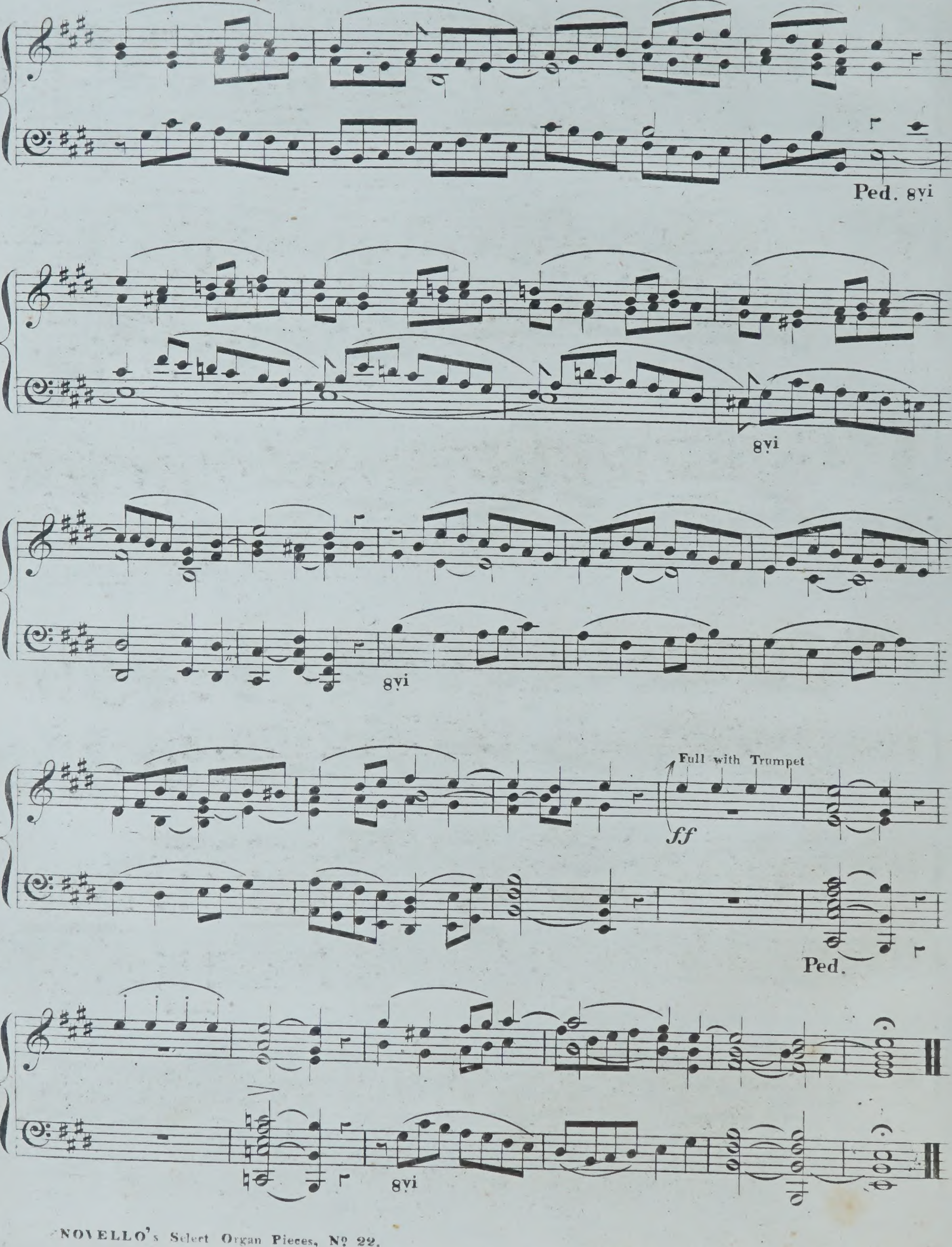
Andantino, ma non troppo. Metr.e 100 = * 144

Novello

Solo and Chorus "Alleluia."

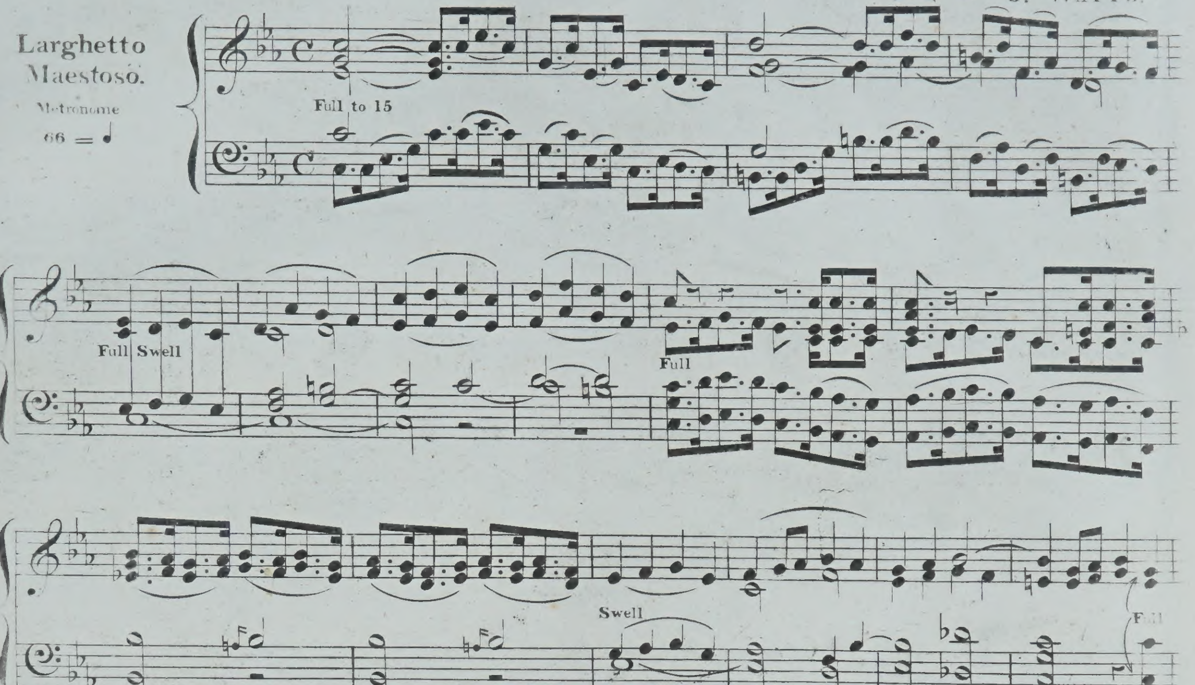

p
Choir Stop Diap. & Fl.
dolce e legato
Chorus
f Full without Trumpet


Pedal
8vi
Ped.


Ped. 8vi
8vi
8vi
Full with Trumpet
ff
Ped.
8vi

ORGAN VOLUNTARY.

J. WATTS.[*]



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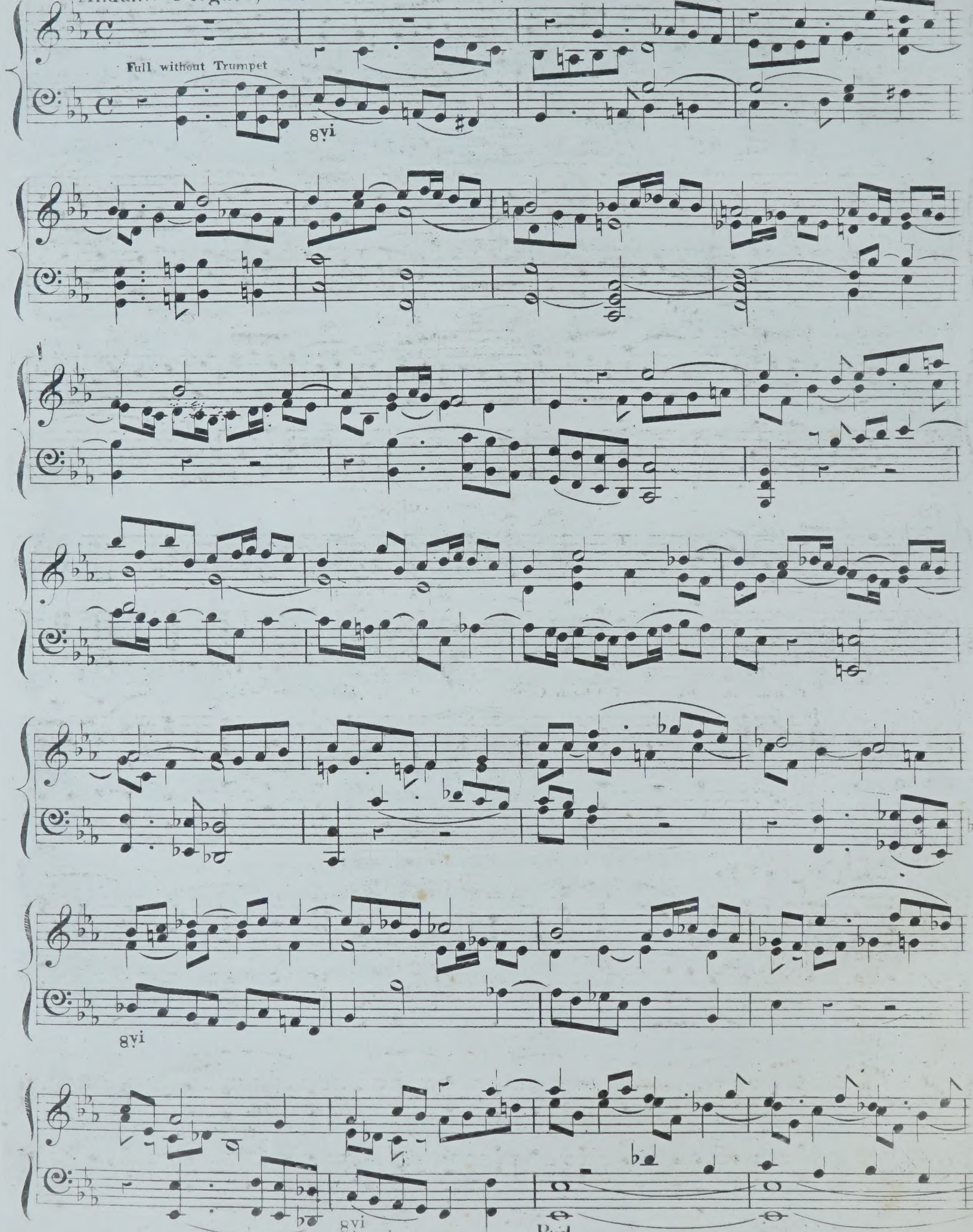
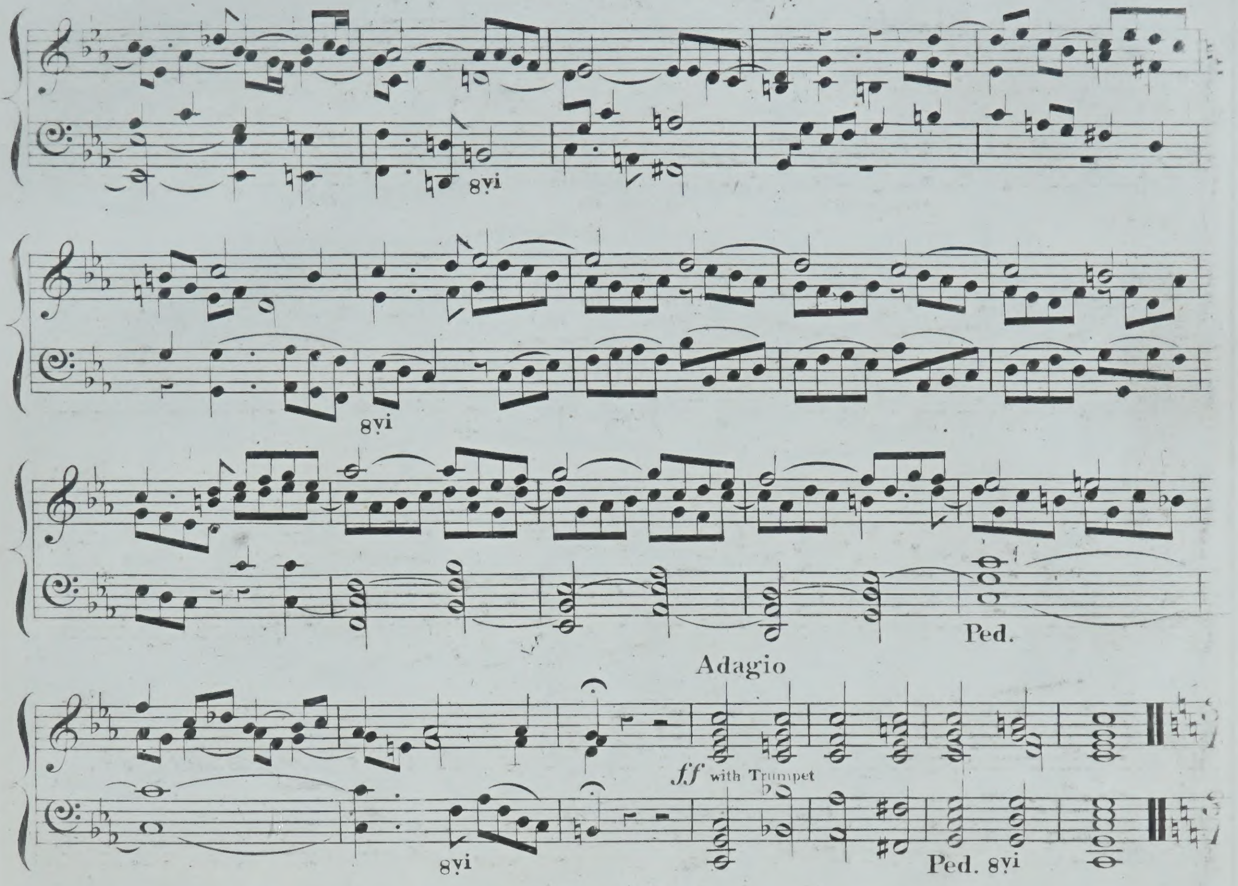
[*] Mr. **JOHN WATTS** was born in the vicinity of London, on the 16th of August, 1780. He received his musical education under Dr. Cooke and Mr. Guise at Westminster Abbey, where he was one of the Choristers, from the years 1790 to 1798. He afterwards was appointed Organist of Charlotte St. Chapel, Pimlico, and subsequently became Assistant Organist to Mr. Charles Knyvett, at St. George's Church, Hanover Square. In 1824 he was engaged as Organist at Grosvenor Chapel, near Grosvenor Square, which appointment he still holds. (1832) **Mr. WATTS** has published 48 of **HANDEL's** Overtures, adapted for the Organ: **MOZART's** first Sinfonie in D, and **MOZART's** Quartett in E flat — as Duetts for the Piano Forte. From the good taste, sound judgment and skilful management evinced by the selection and arrangement of the above sterling Compositions, as well as from the musical ability displayed in the above Organ Voluntary, which has been so obligingly presented to this Work, the Editor cannot but express his regret that his friend **Mr. WATTS** does not exercise his Pen more frequently, or publish more of his productions for the gratification of all those Musical Judges who are capable of appreciating their merit.

FUGUE.

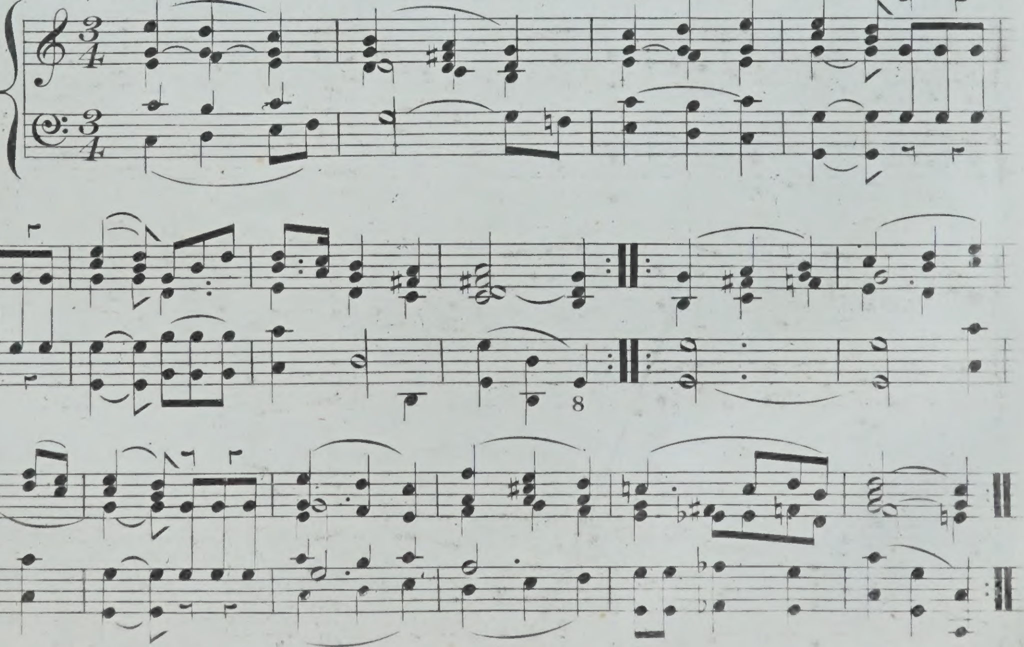
Andante e legato, Metr.e 88 = ♩


Full without Trumpet
8vi
8vi
8vi
Péd.


8vi
8vi
8vi
Ped.
Adagio
ff with Trumpet
8vi
Ped. 8vi

1st. time, Choir Organ with Full Swell Coupler. 2nd., Swell only.

Andantino.
Metre. 80 = ♩



X.Y

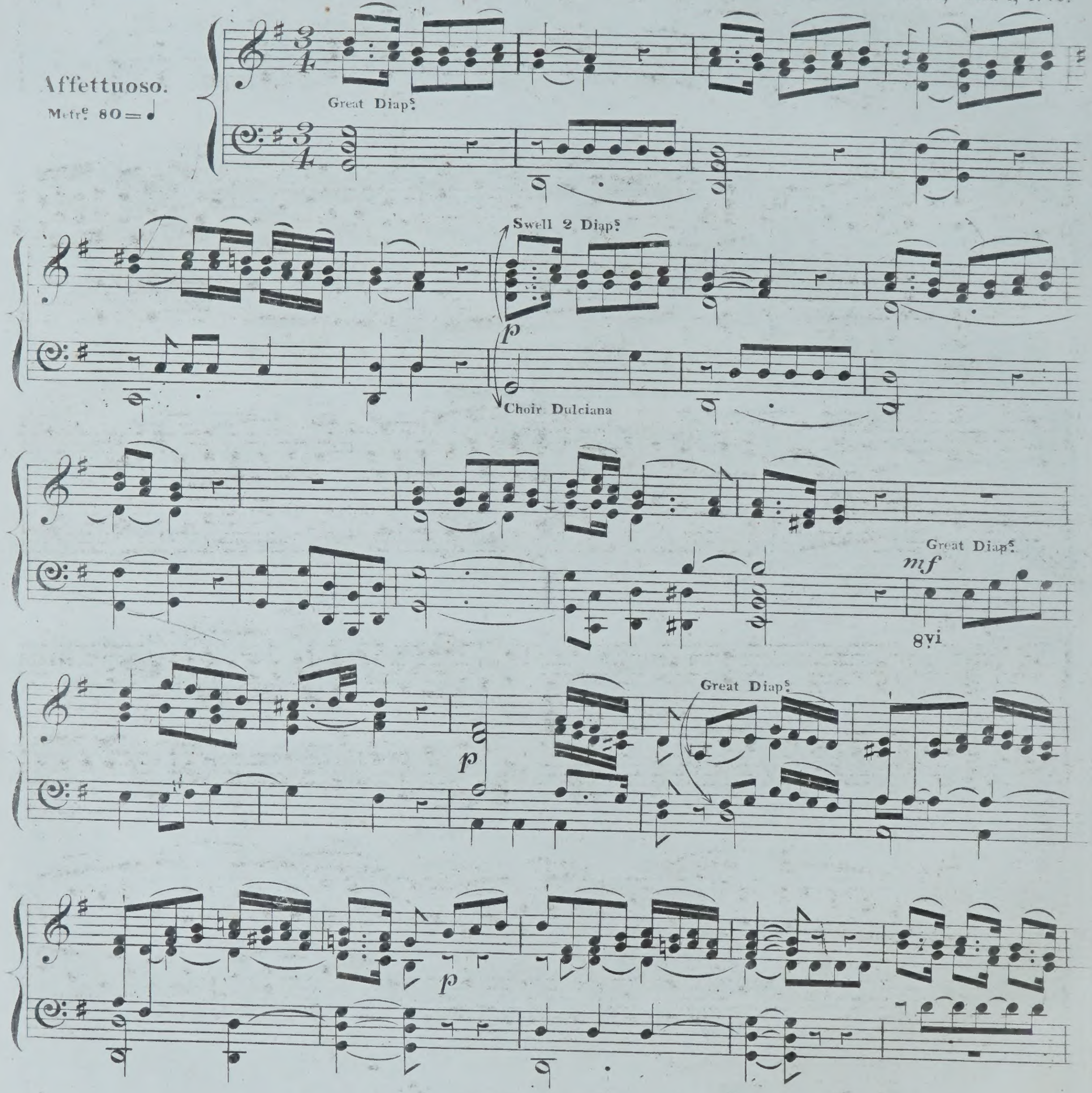
AMPLIUS LAVA ME.

Terzetto.

From the "Miserere."

SARTI.*

From Novello's "Motetts," Book I, P. 12.



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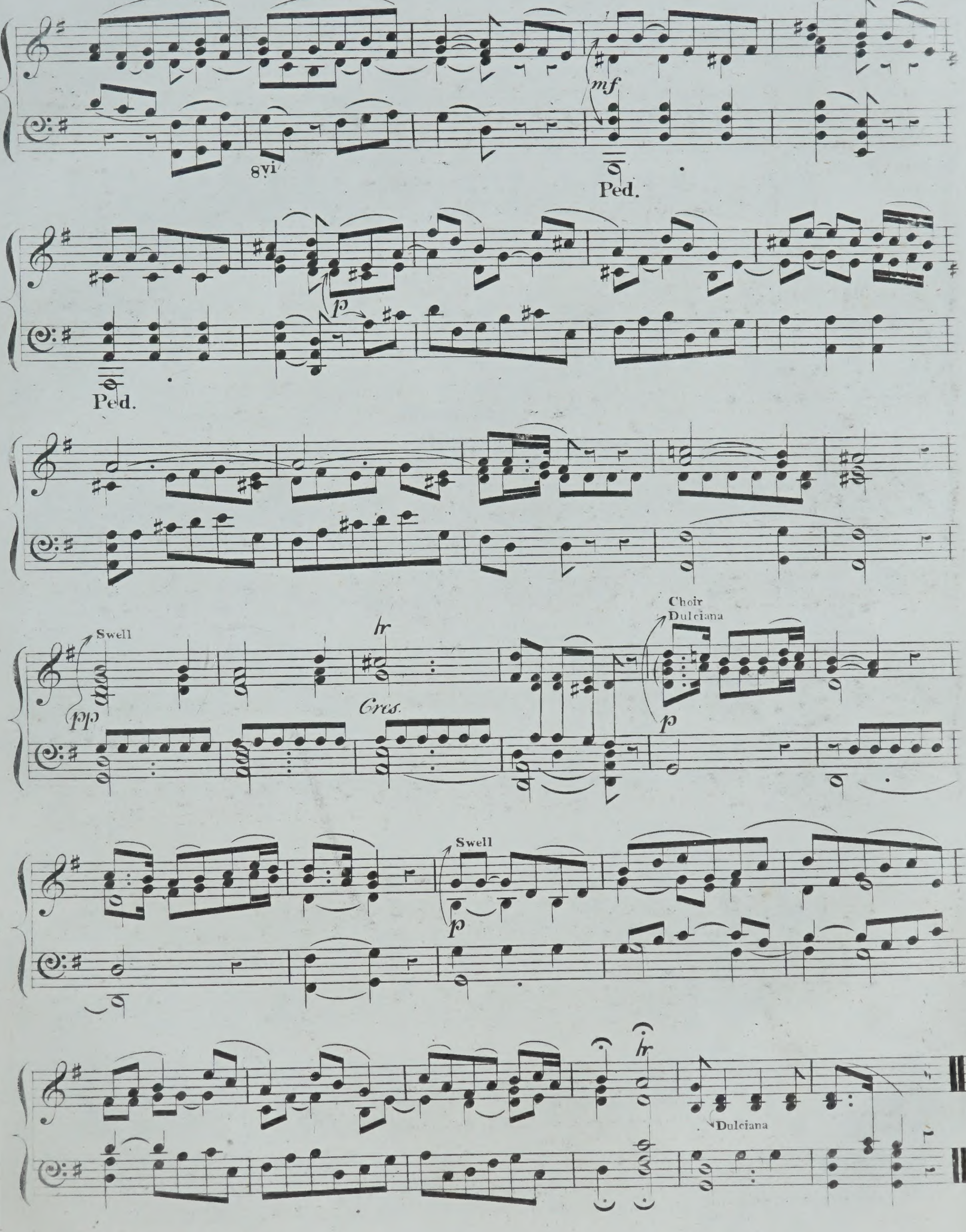
*GIUSEPPE SARTI, Imperial Chapel-Master at S.t Petersburg, was born at Faenza, in the year 1730. In 1756 he was Court Composer and Music-Master to the Royal Family at Copenhagen; and some time after, he was appointed to the **Conservatorio della Pieta** at Venice. In 1782 he was Director of the Choir at the Milan Cathedral, whence he was invited by the Empress, of Russia to her Capital, where he arrived in 1785. After a residence of 18 years in Russia, he retired to Berlin, on account of ill health, and died in that City in 1802. SARTI's genius was of a more vigorous nature than the generality of the more modern Italian Masters, and his harmonies exhibit more depth of feeling and solidity than what is usually met with in Composers who dedicate their thoughts principally to the production of Theatrical Music. Of all his productions for the Church, his "Miserere," from which the above charming and ingeniously constructed Terzetto was selected, is held in the high estimation.

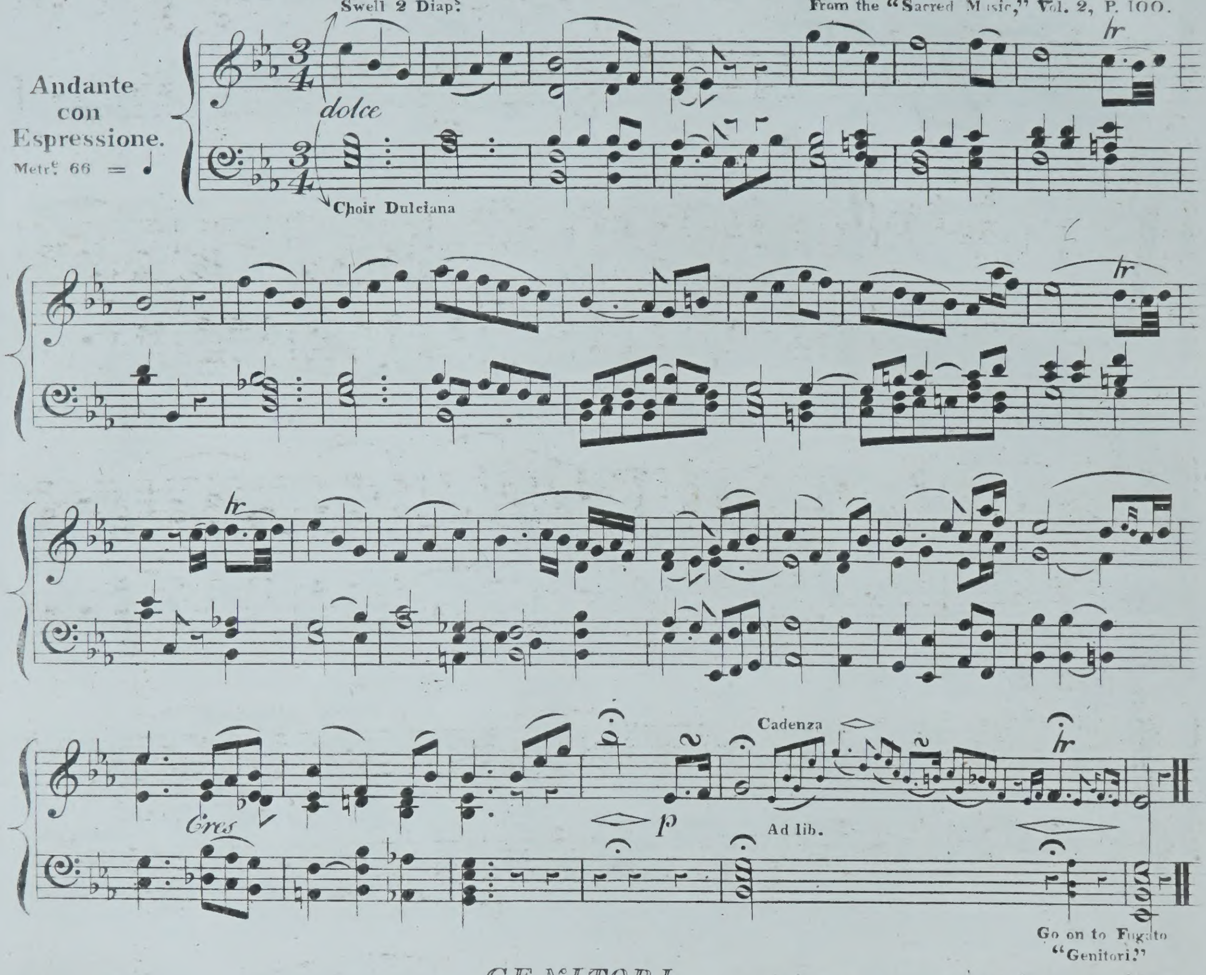

8vi
mf
Ped.
p
Ped.
Swell
pp
Cres.
Choir
Dulciana
p
Swell
p
Dulciana

TANTUM ERGO.

Solo for a Tenor Voice, and Chorus.

NOVELLO.

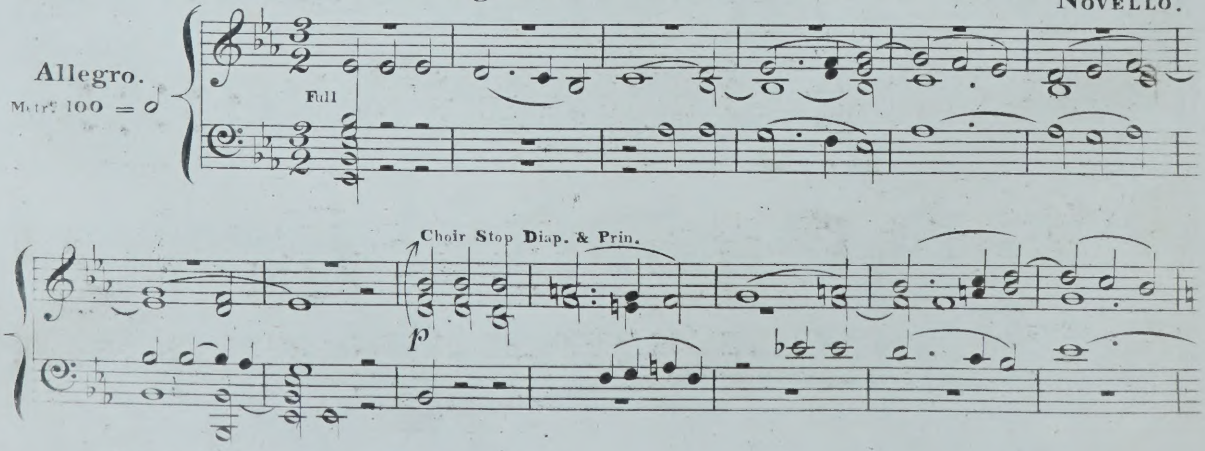
From the "Sacred Music," Vol. 2, P. 100.

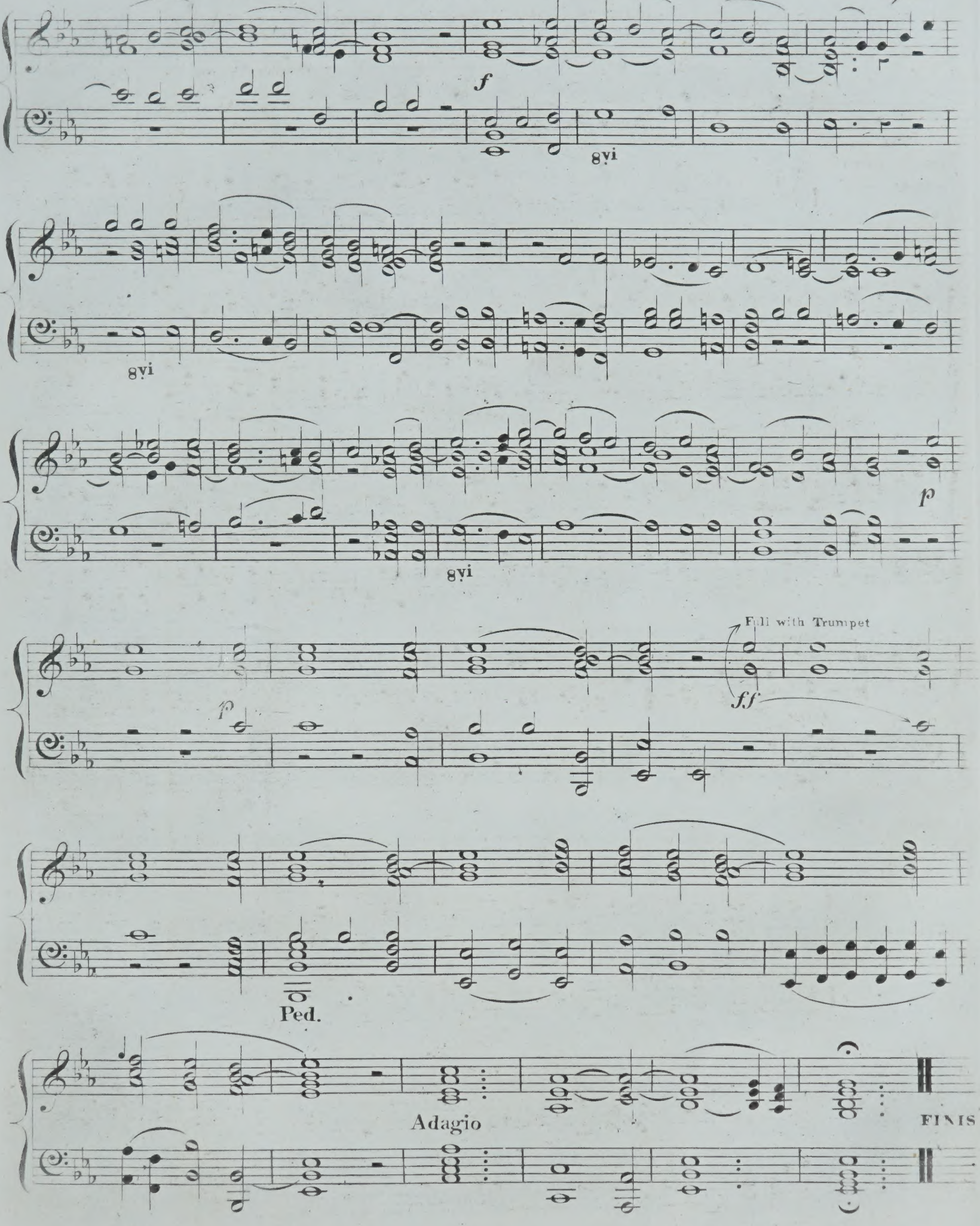

Andante con Espressione.
Metr. 66 = ♩
Swell 2 Diap.s
dolce
Choir Dulciana
tr
Cres
Cadenza
p
Ad lib.
Go on to Fugato "Genitori."

GENITORI.

Fugato for 4 Voices.

NOVELLO.

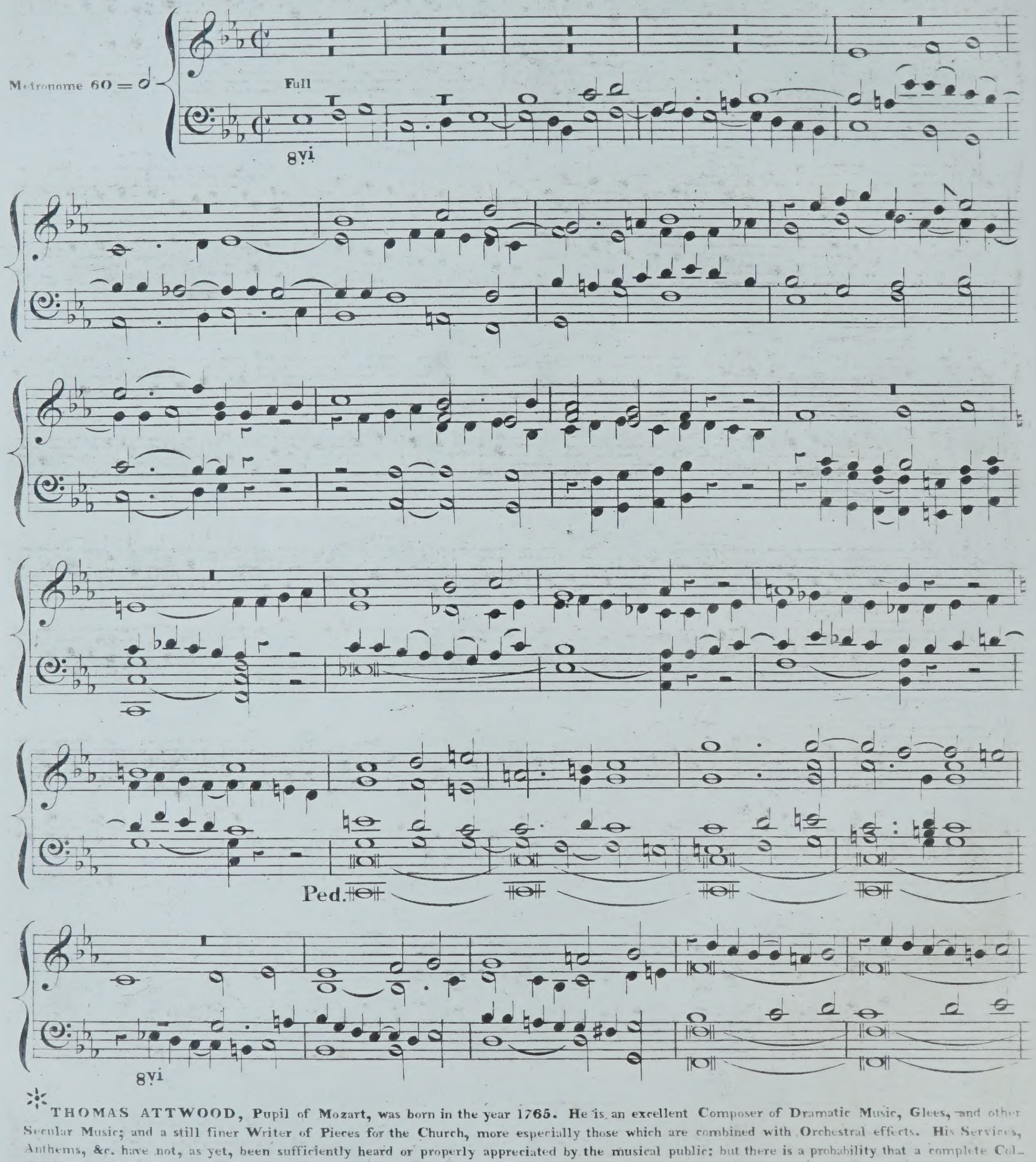

Allegro.
Metr. 100 = 𝅗𝅥
Full
Choir Stop Diap. & Prin.
p


f
8vi
8vi
8vi
p
p
Full with Trumpet
ff
Ped.
Adagio
FINIS

GRANT, WE BESEECH THEE.

Full Anthem for Six Voices.

*
ATTWOOD.



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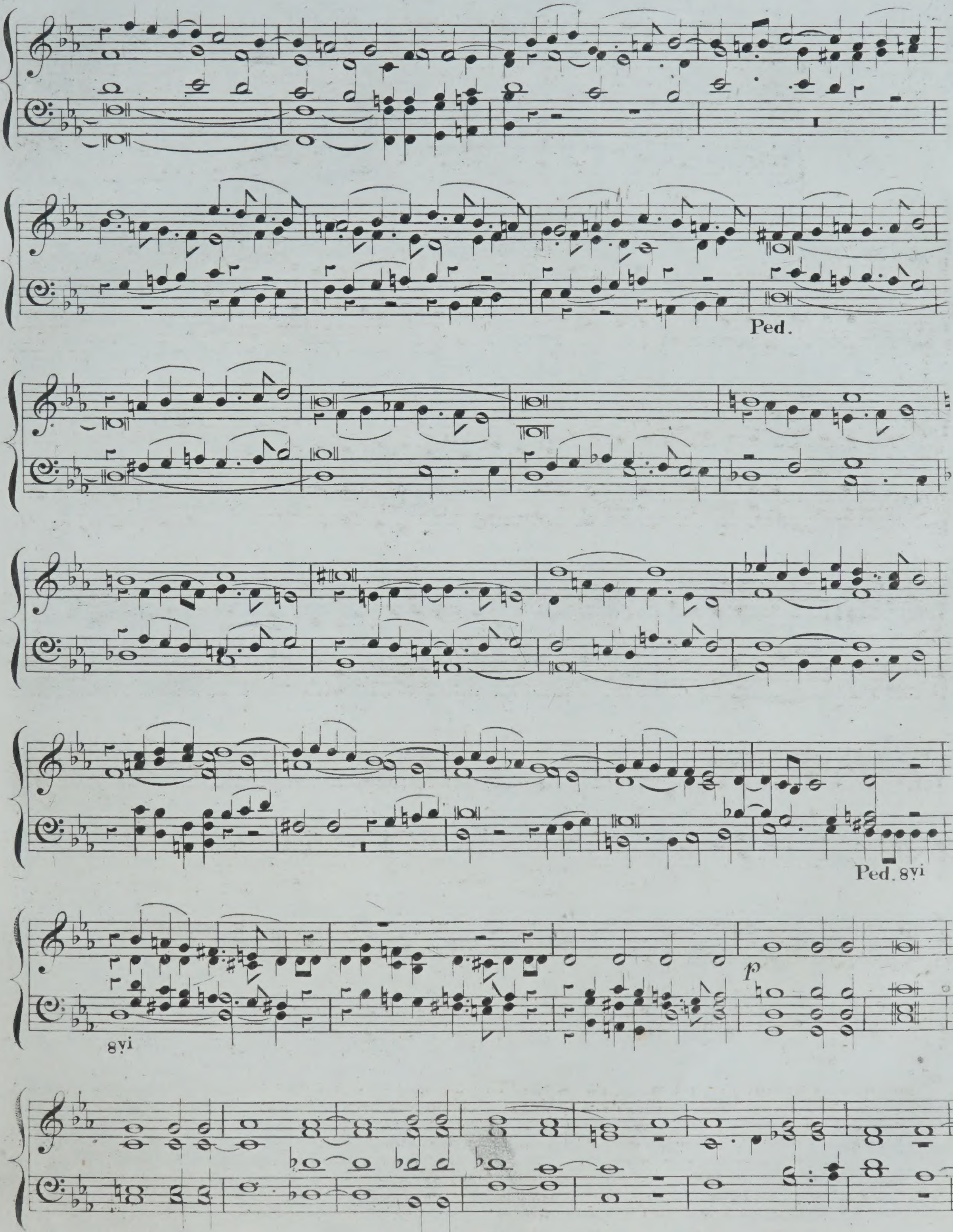
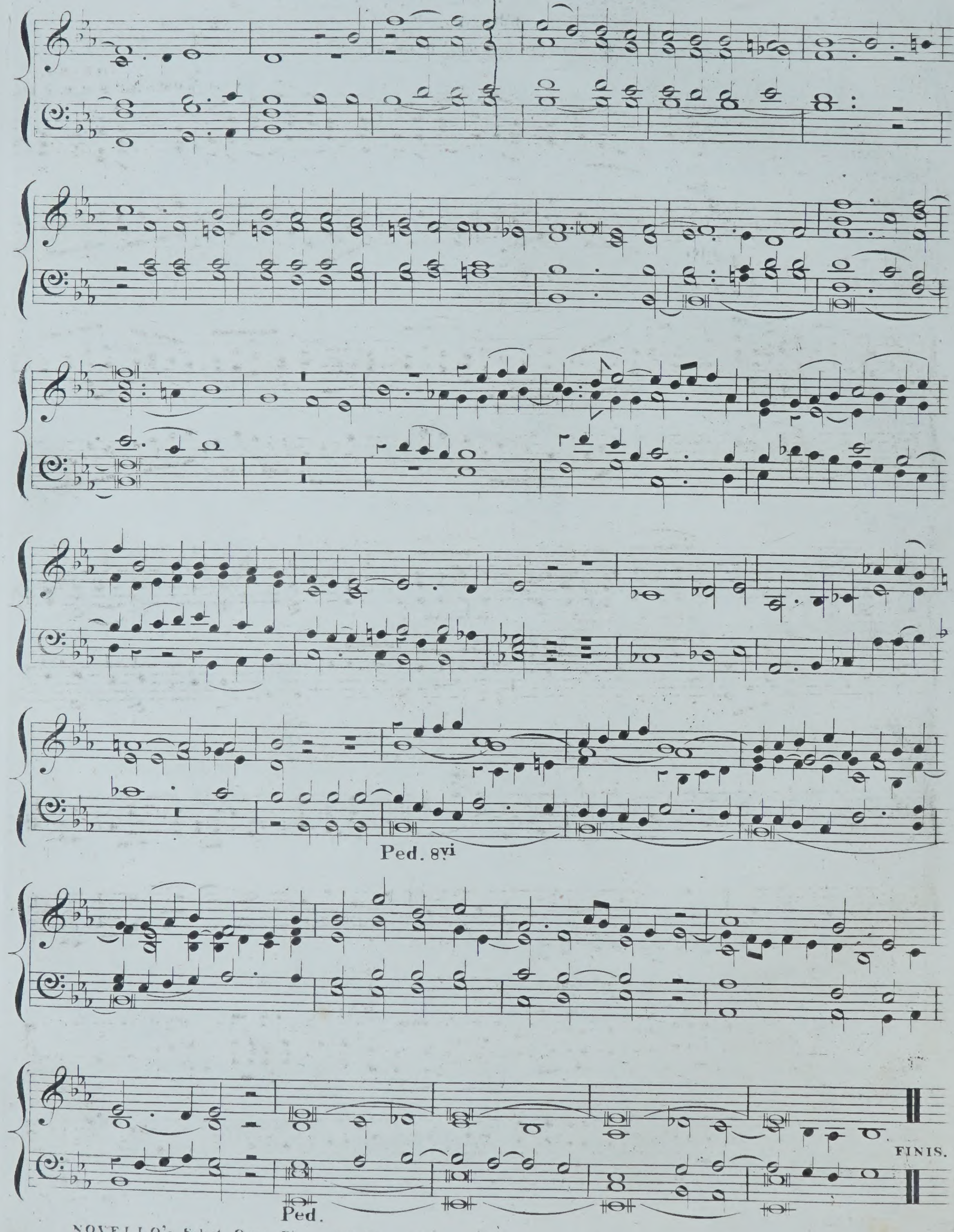
* **THOMAS ATTWOOD,** Pupil of Mozart, was born in the year 1765. He is an excellent Composer of Dramatic Music, Glees, and other Secular Music; and a still finer Writer of Pieces for the Church, more especially those which are combined with Orchestral effects. His Services, Anthems, &c. have not, as yet, been sufficiently heard or properly appreciated by the musical public: but there is a probability that a complete Collection of his Sacred Music will soon be published; and, as far as the Editor's own taste enables him to judge, he has no doubt but that it will be foun a most valuable acquisition to the Library of every Cathedral Choir in England. Mr Attwood was appointed Organist of St Paul's Cathedral in 1796; and, in the same year, he obtained the situation of Composer to His Majesty's Chapels Royal. The late King George the Fourth also appointed Mr Attwood, in 1821, to fill the office of Organist to the private Chapel in the Palace at Brighton. The above masterly Piece of Counterpoint was most obligingly presented to the Editor of this Work, by his kind friend Mr Attwood, and for which he is happy in availing himself of this opportunity of expressing his most cordial acknowledgements.


Ped.
Ped. 8vi
8vi
p


Ped. 8vi
FINIS.
Ped.

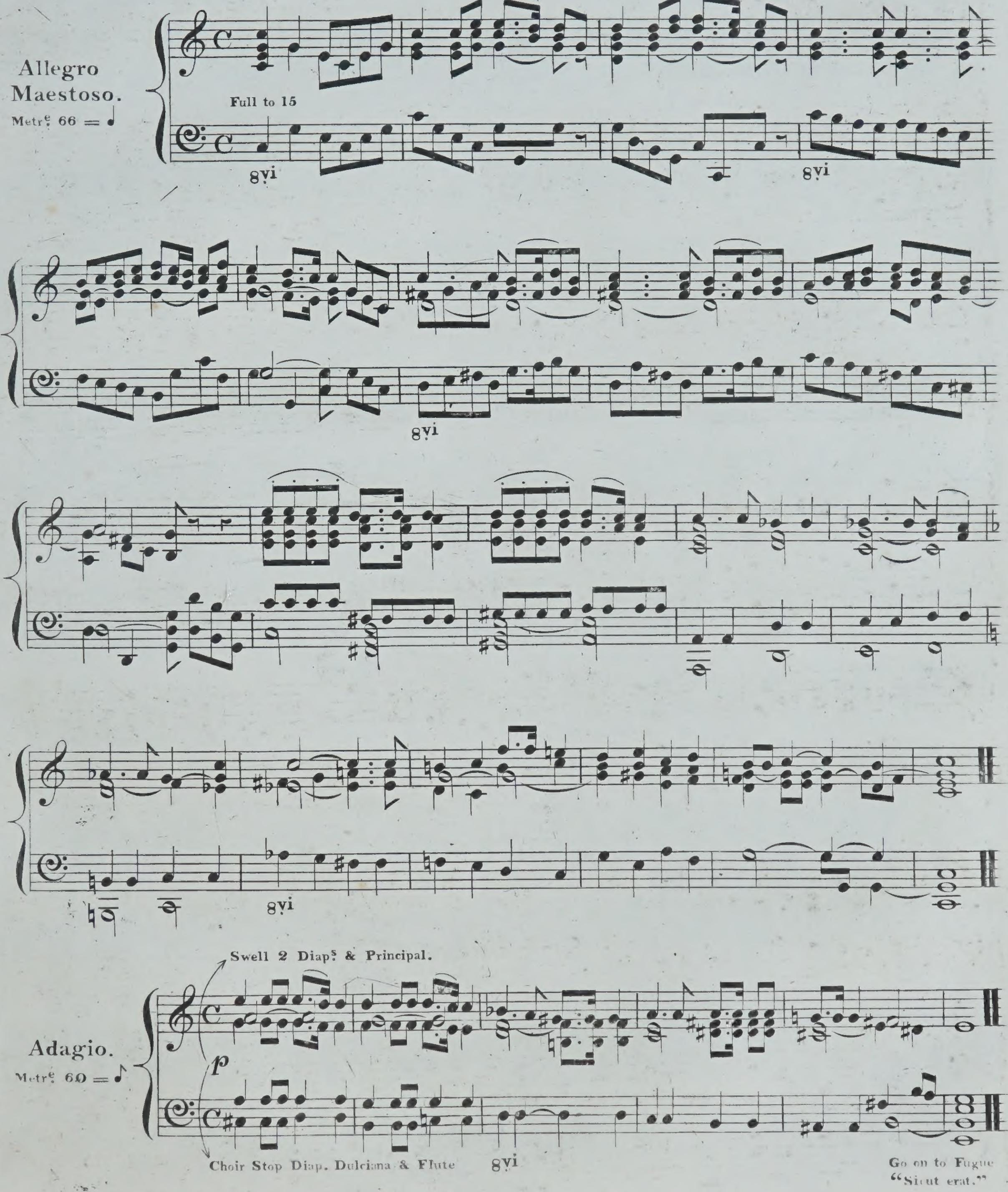
DOMINE SALVUM FAC

Chorus,

Adapted from the "Te Deum."

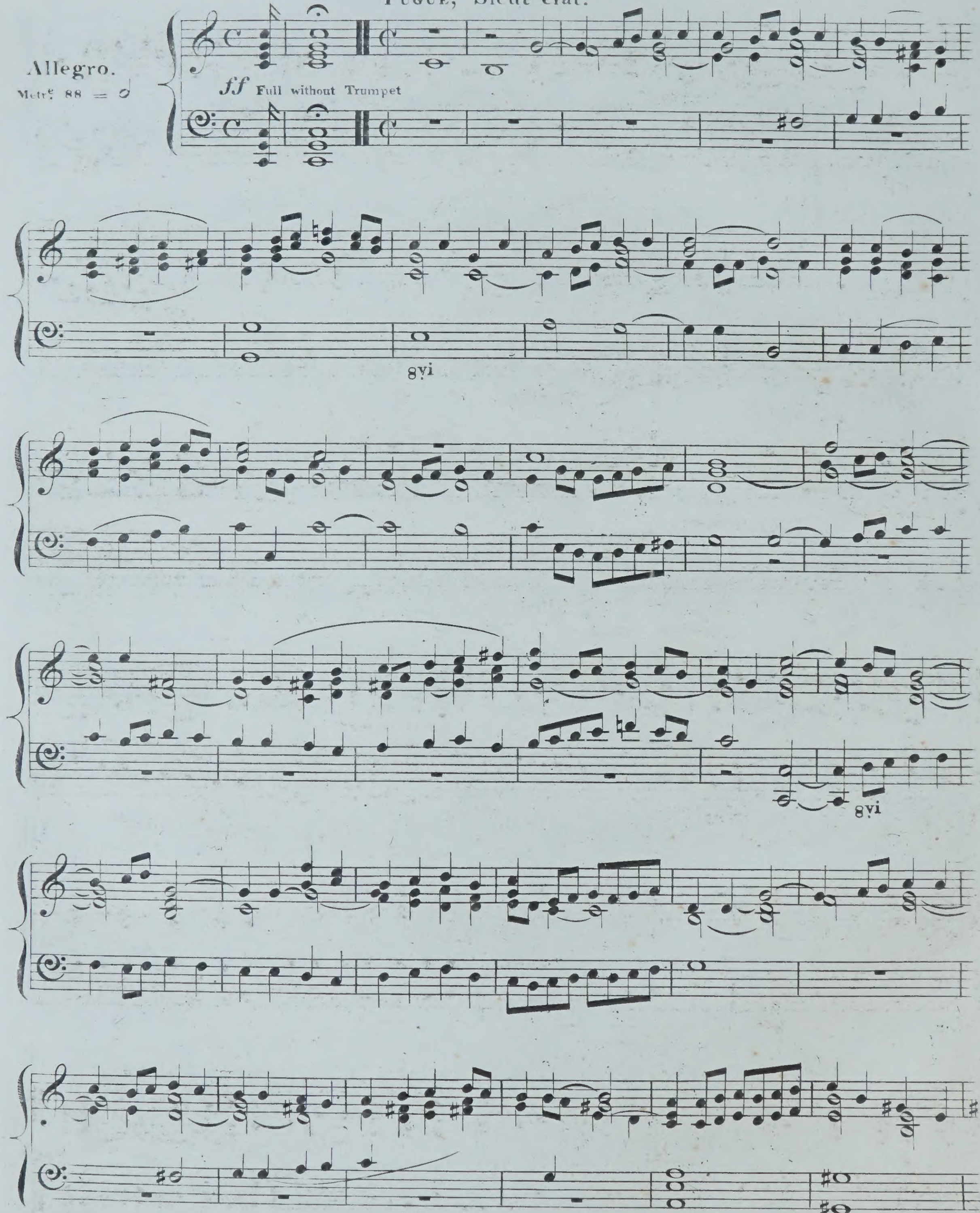
MOZART.

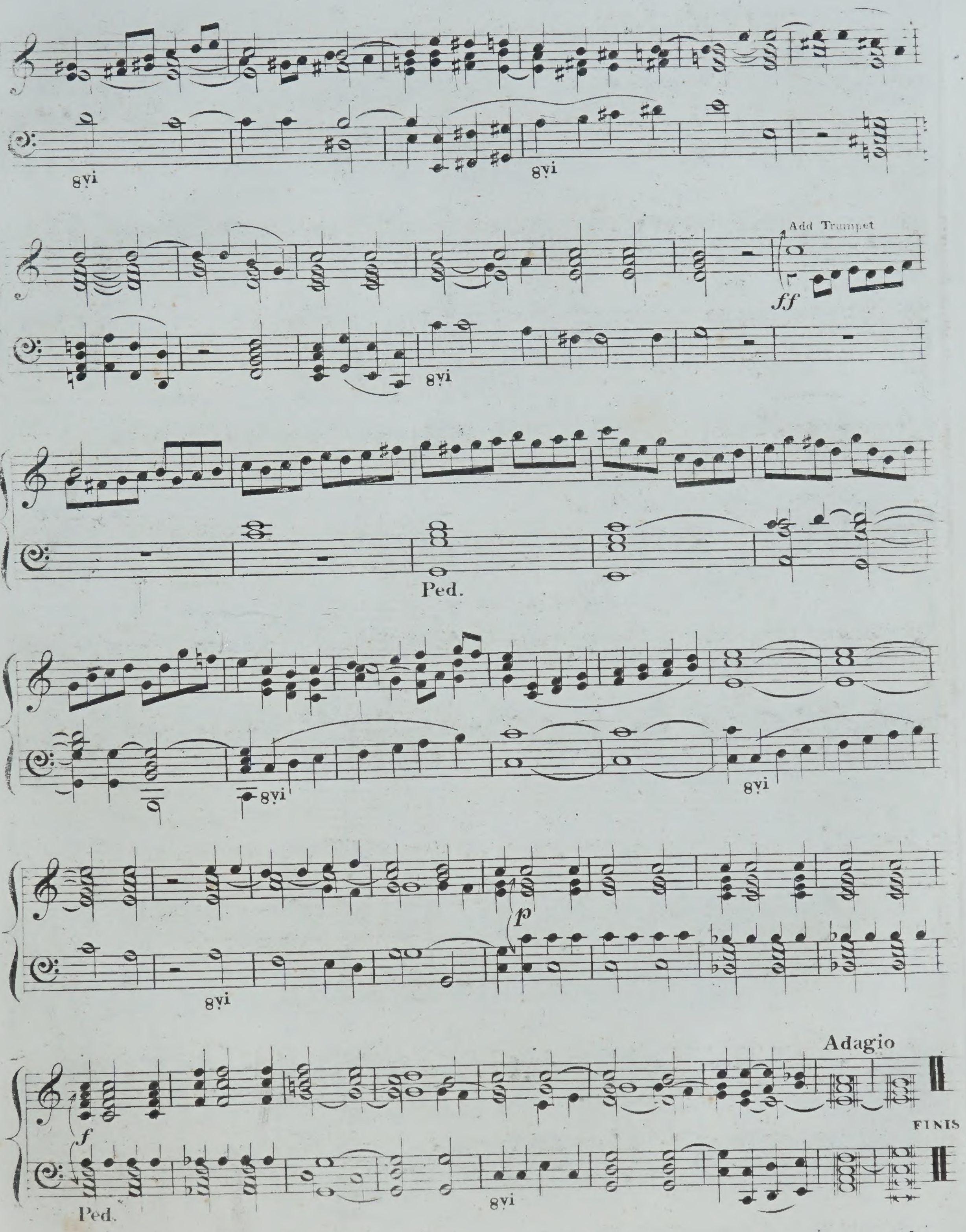
From Novello's "Motetts," Book 6, P. 30.


Allegro Maestoso.
Metrᵉ 66 = ♩
Full to 15
8vi
8vi
8vi
8vi
Swell 2 Diapˢ & Principal.
p
Adagio.
Metrᵉ 60 = ♪
Choir Stop Diap. Dulciana & Flute
8vi
Go on to Fugue "Sicut erat."

Allegro. Metr.e 88 = 𝅗𝅥

Fugue, "Sicut erat."

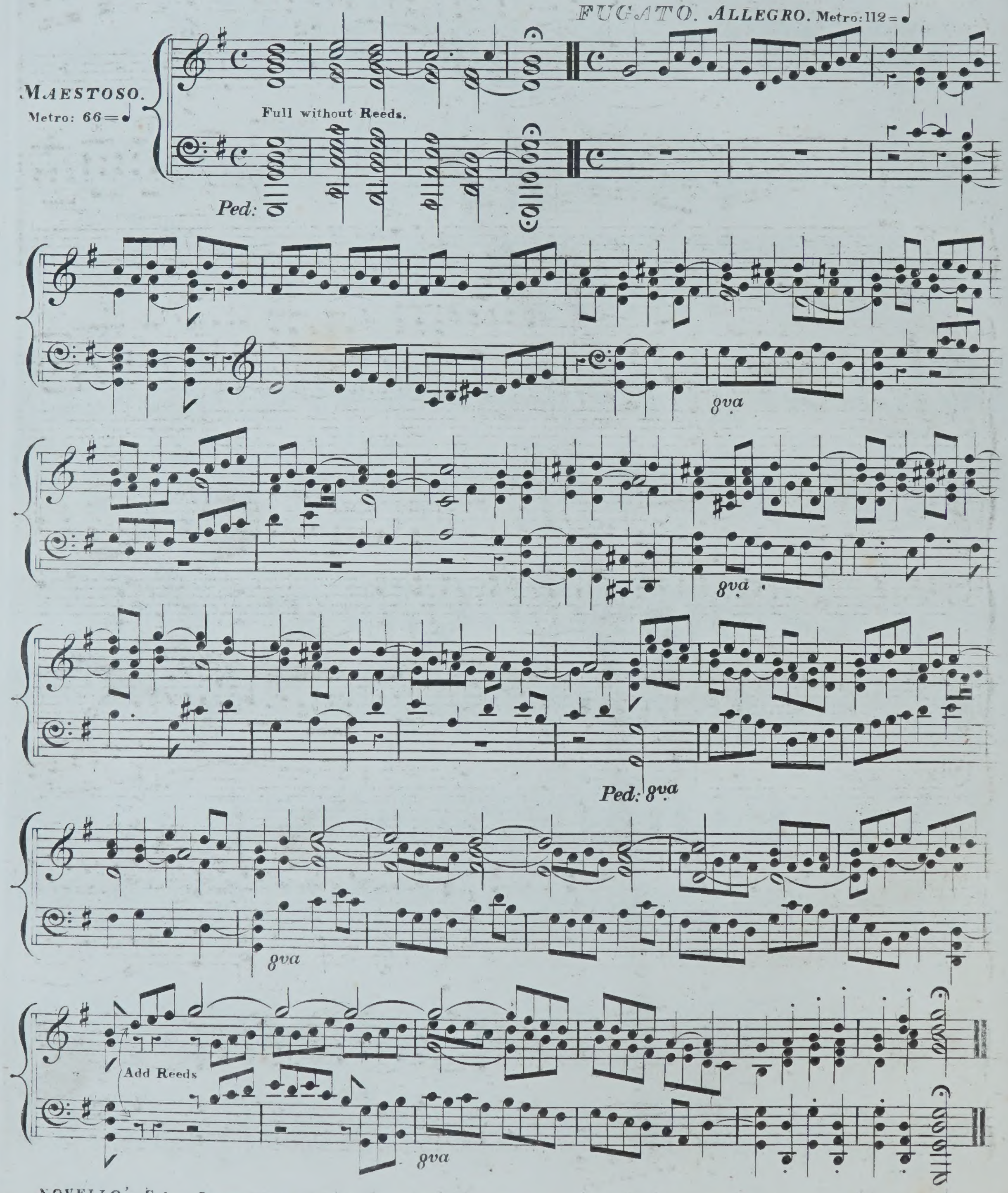

Allegro.
Metr.e 88 = 𝅗𝅥
ff Full without Trumpet
8vi
8vi


8vi
8vi
Add Trumpet
ff
8vi
Ped.
8vi
8vi
p
8vi
Adagio
f
Ped.
8vi
FINIS

"CUM SANCTO SPIRITU."

CORO FUGATO from the Selected Mass in the "Convent Music." Vol 1st

DAVID PEREZ
&
V. NOVELLO.

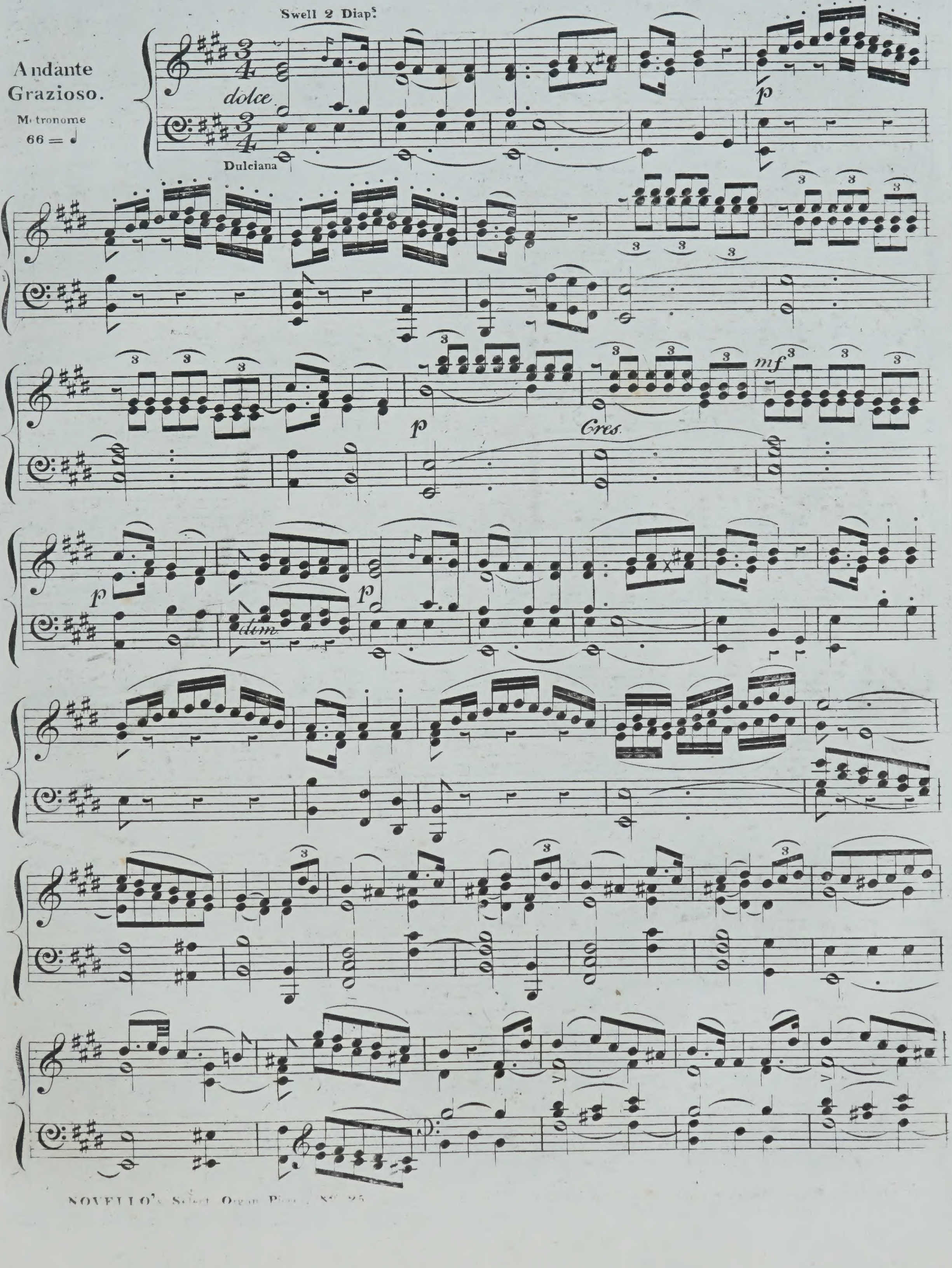

FUGATO. ALLEGRO. Metro: 112 = ♩
MAESTOSO.
Metro: 66 = ♩
Full without Reeds.
Ped:
8va
8va
Ped: 8va
8va
Add Reeds
8va

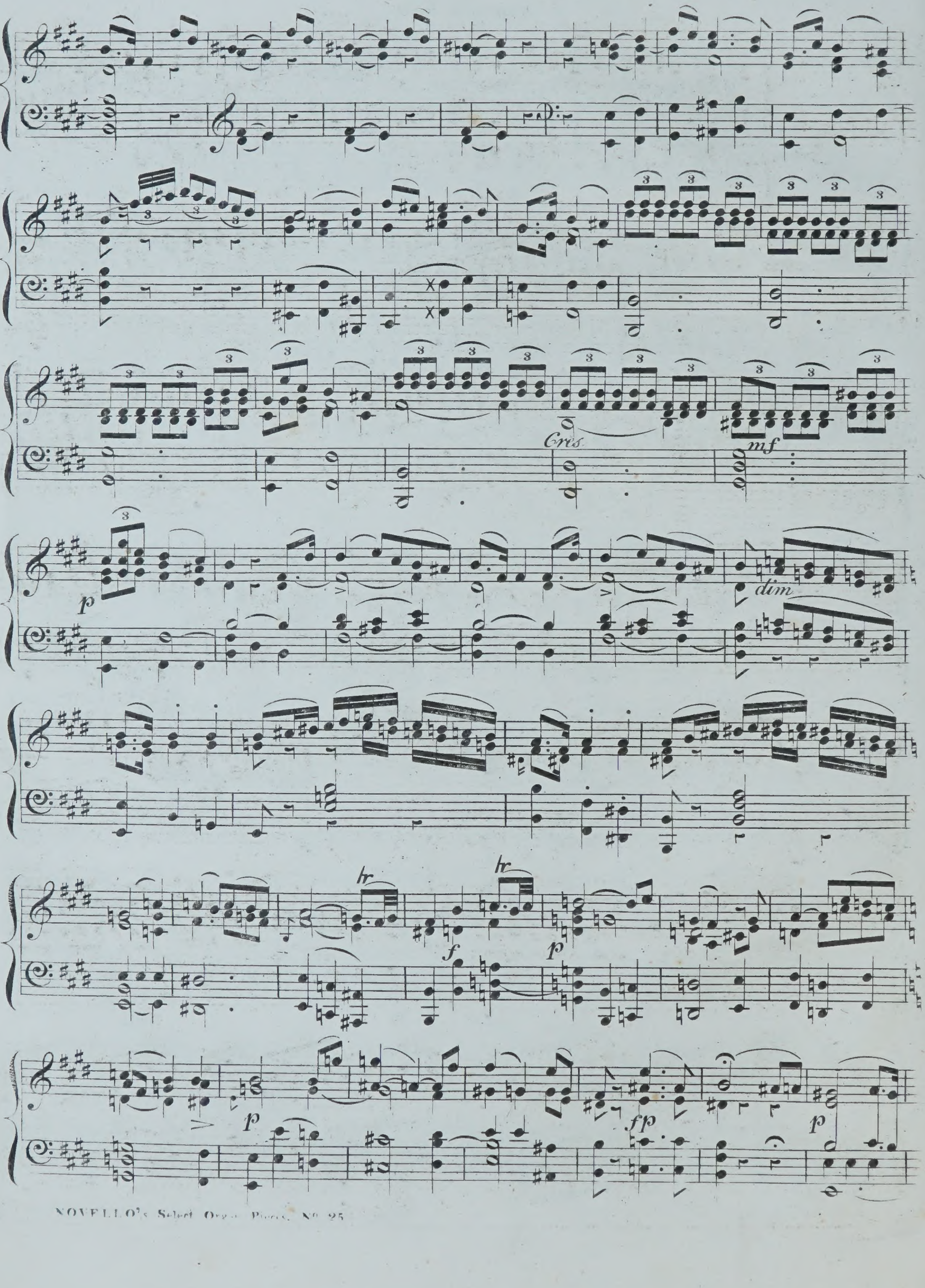
JESU BONE PASTOR.

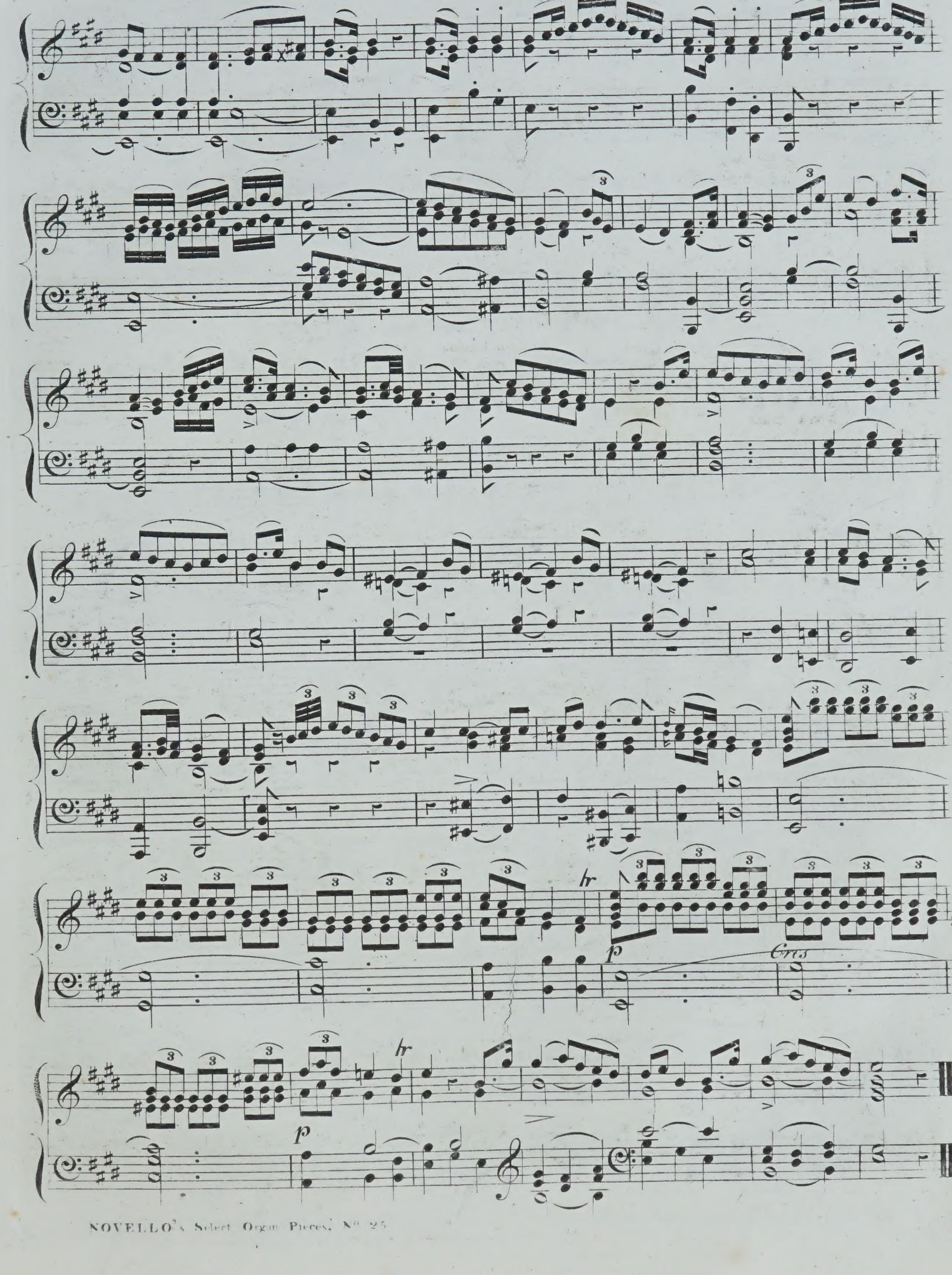
Soprano Solo.

MOZART.

From the "Evening Service," Book 8, P. 10


Andante Grazioso.
Metronome 66 = ♩
Swell 2 Diap^s.
dolce
Dulciana
p
3
p
Cres.
mf
p
p
dim.


Cres.
mf
p
dim
tr
tr
f
p
p
fp
p

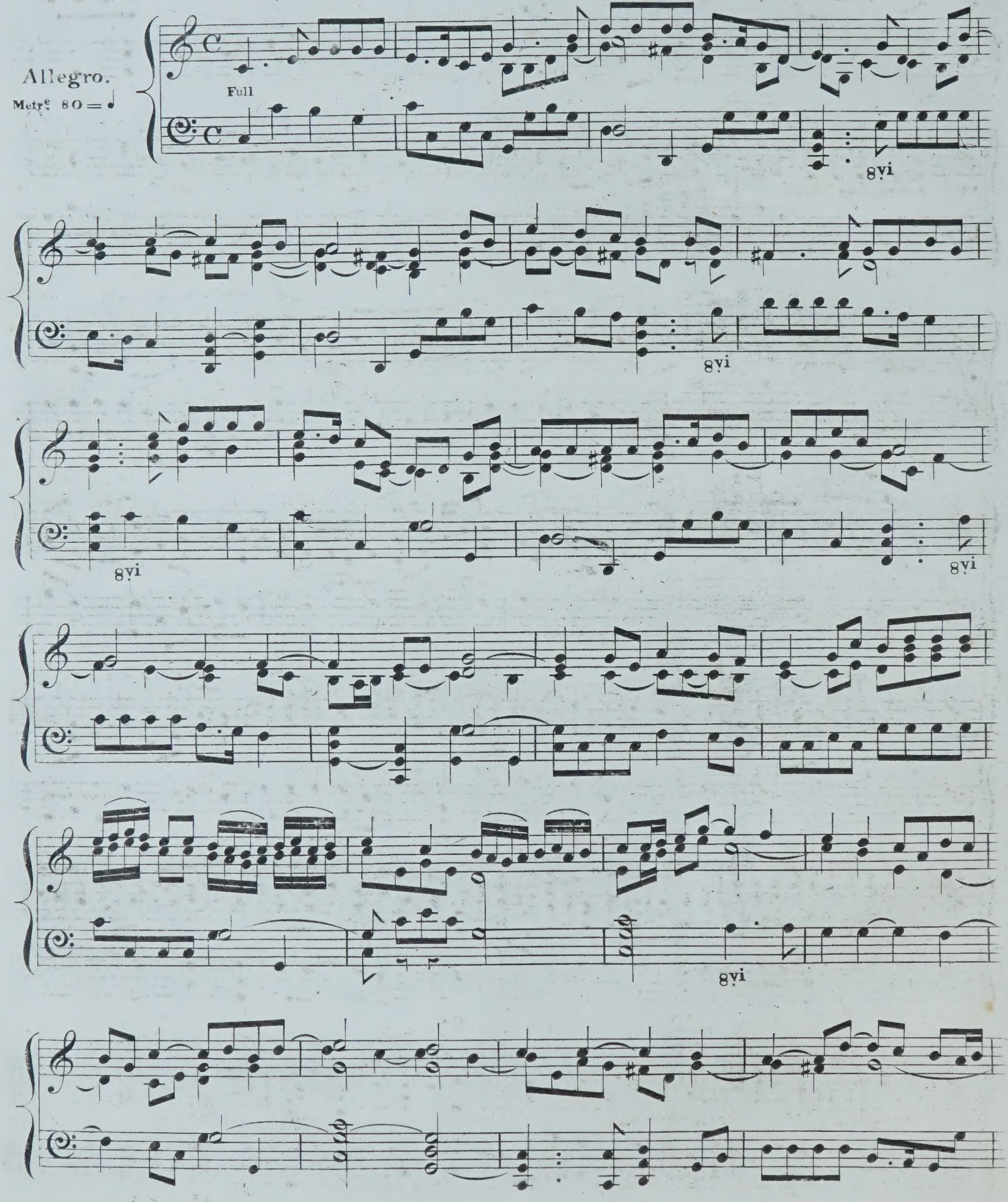

3
tr
p
Cres

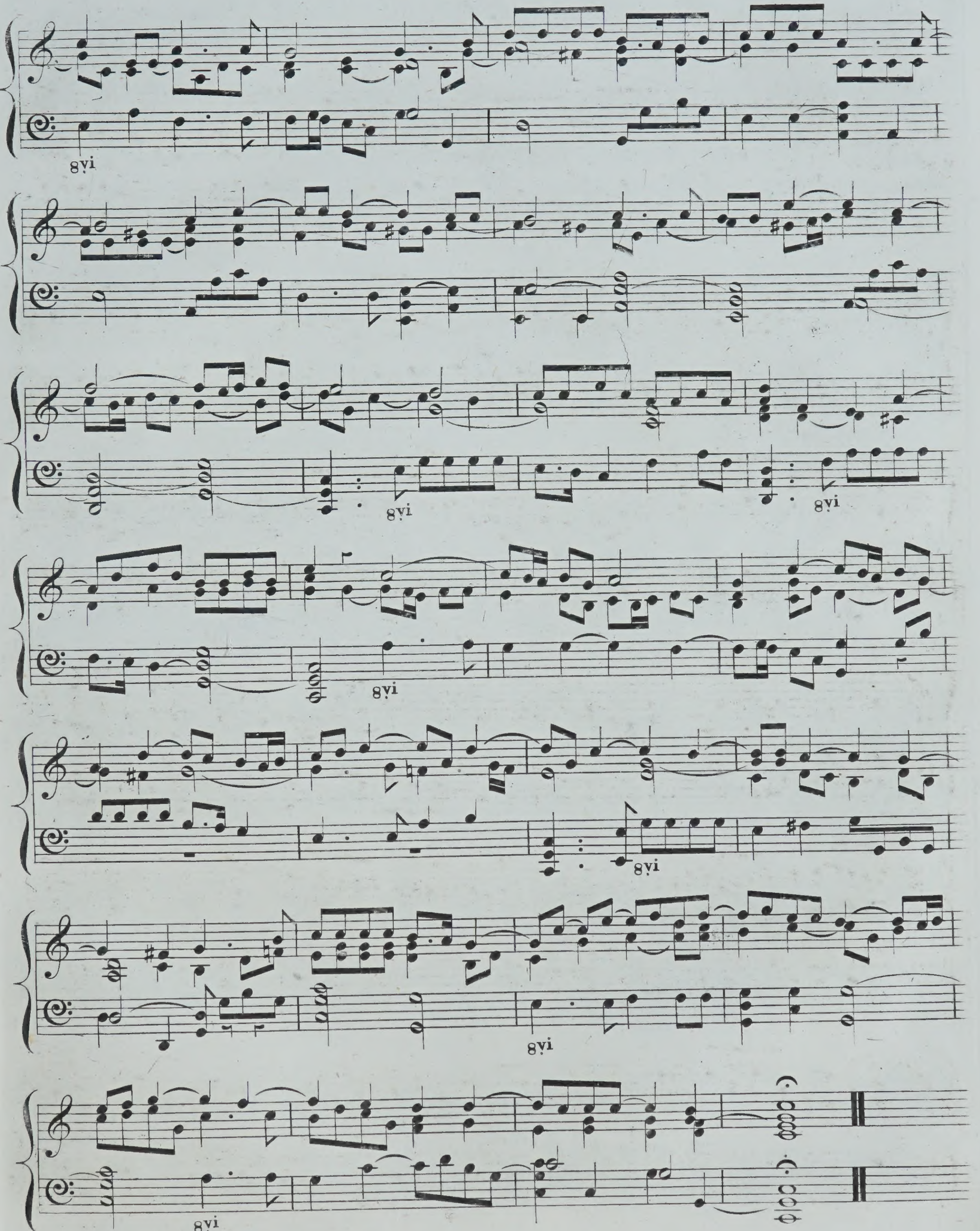
SICUT ERAT.

Fugue.

Clari.

From the "Fitzw^m Music," Vol. 4, P. 47.


Allegro.
Metr^e 80 = ♩
Full
8^vi
8^vi
8^vi
8^vi
8^vi


8vi
8vi
8vi
8vi
8vi
8vi
8vi

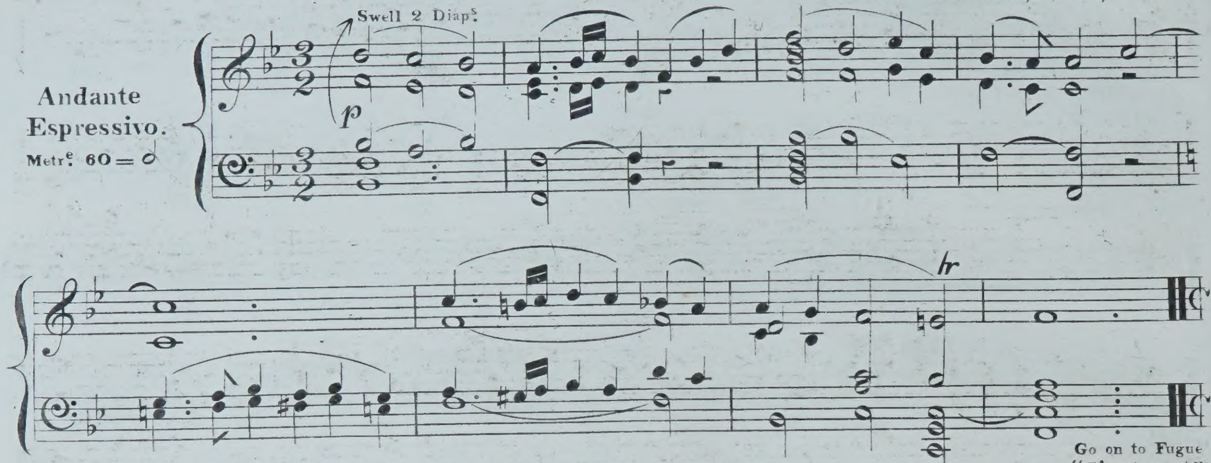
GLORIA PATRI, and SICUT ERAT.

A Trio and Fugue

from the "Magnificat," in B flat.

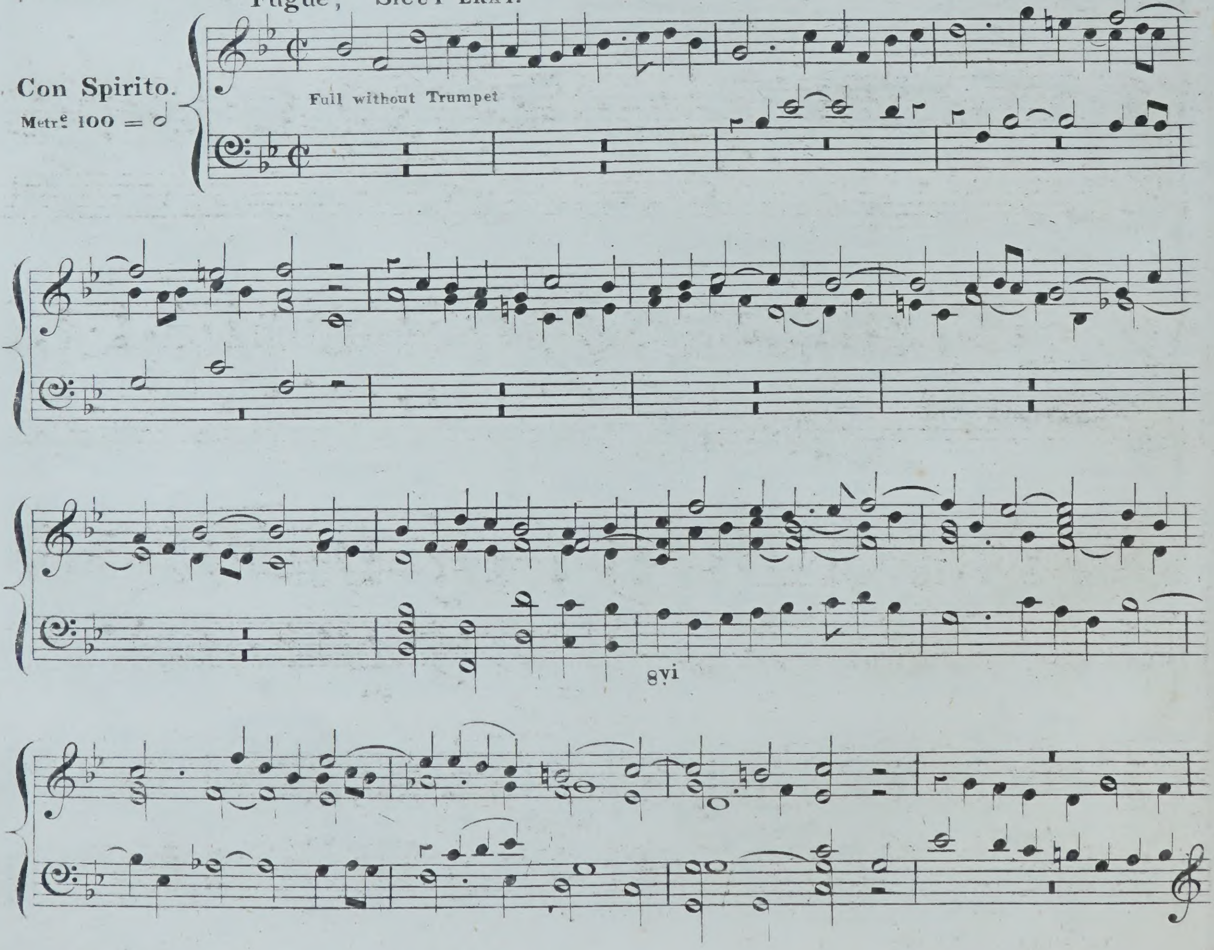
NOVELLO.

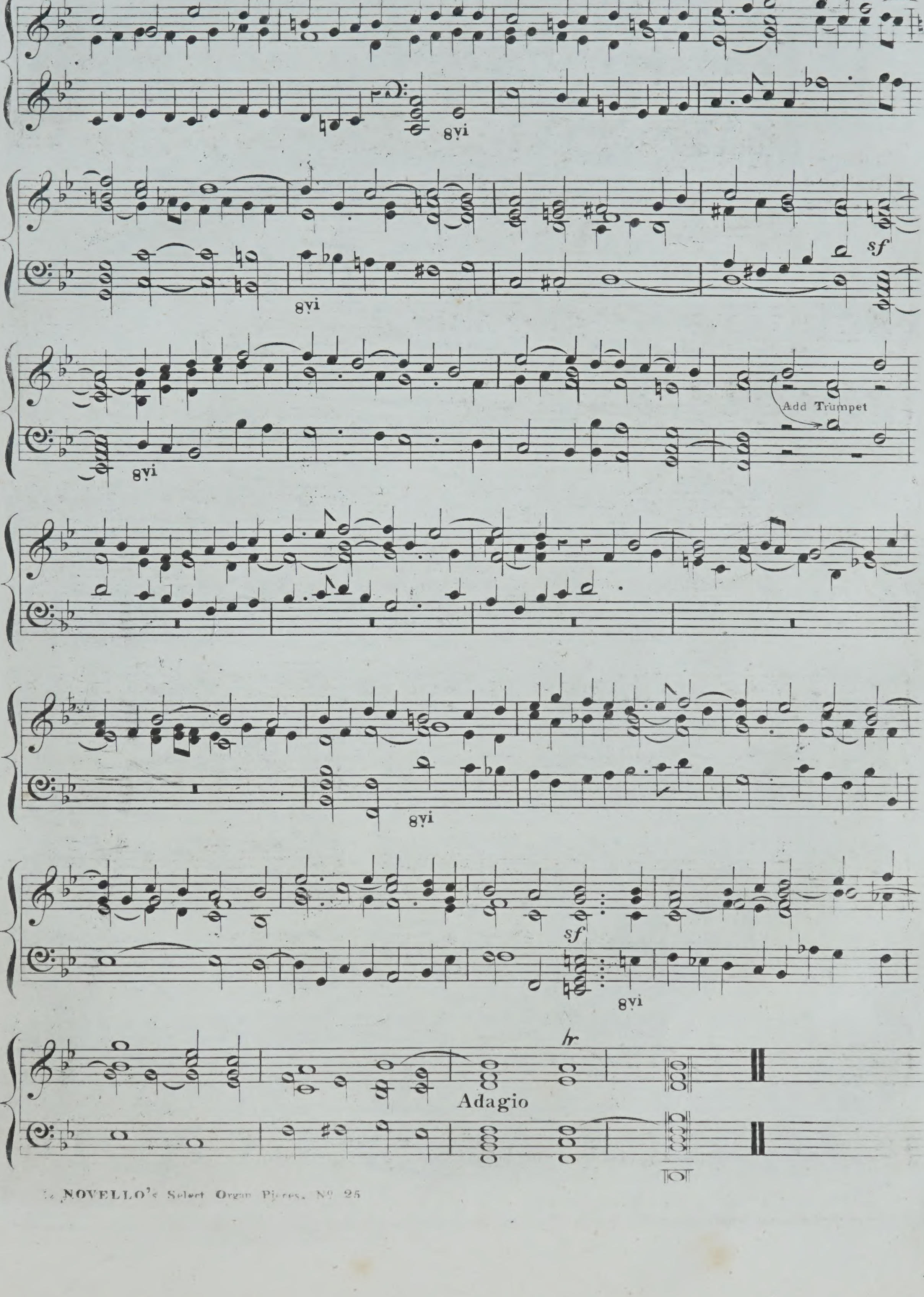
From the "Sacred Music," Vol. 2, P. 82.


Swell 2 Diaps.
p
Andante Espressivo.
Metre 60 = 𝅗𝅥
tr

Go on to Fugue "Sicut erat"

Fugue, "SICUT ERAT."


Con Spirito.
Metre 100 = 𝅗𝅥
Full without Trumpet
8vi

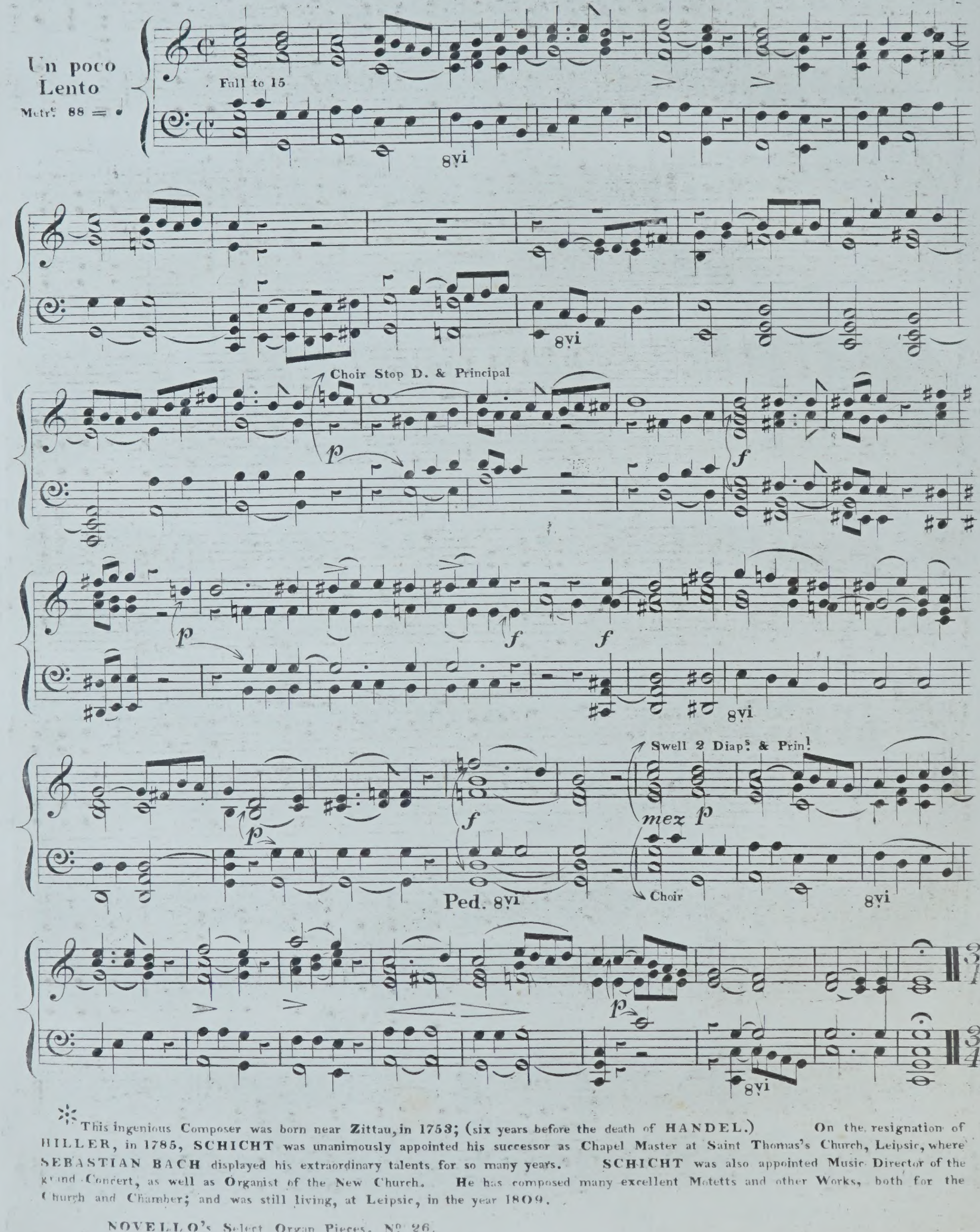

8vi
8vi
sf
8vi
Add Trumpet
8vi
sf
8vi
tr
Adagio

VENI SANCTE SPIRITUS.

A Prose for Four Voices.

SCHICHT.*

From the "Evening Service," Book 8, P. 2.

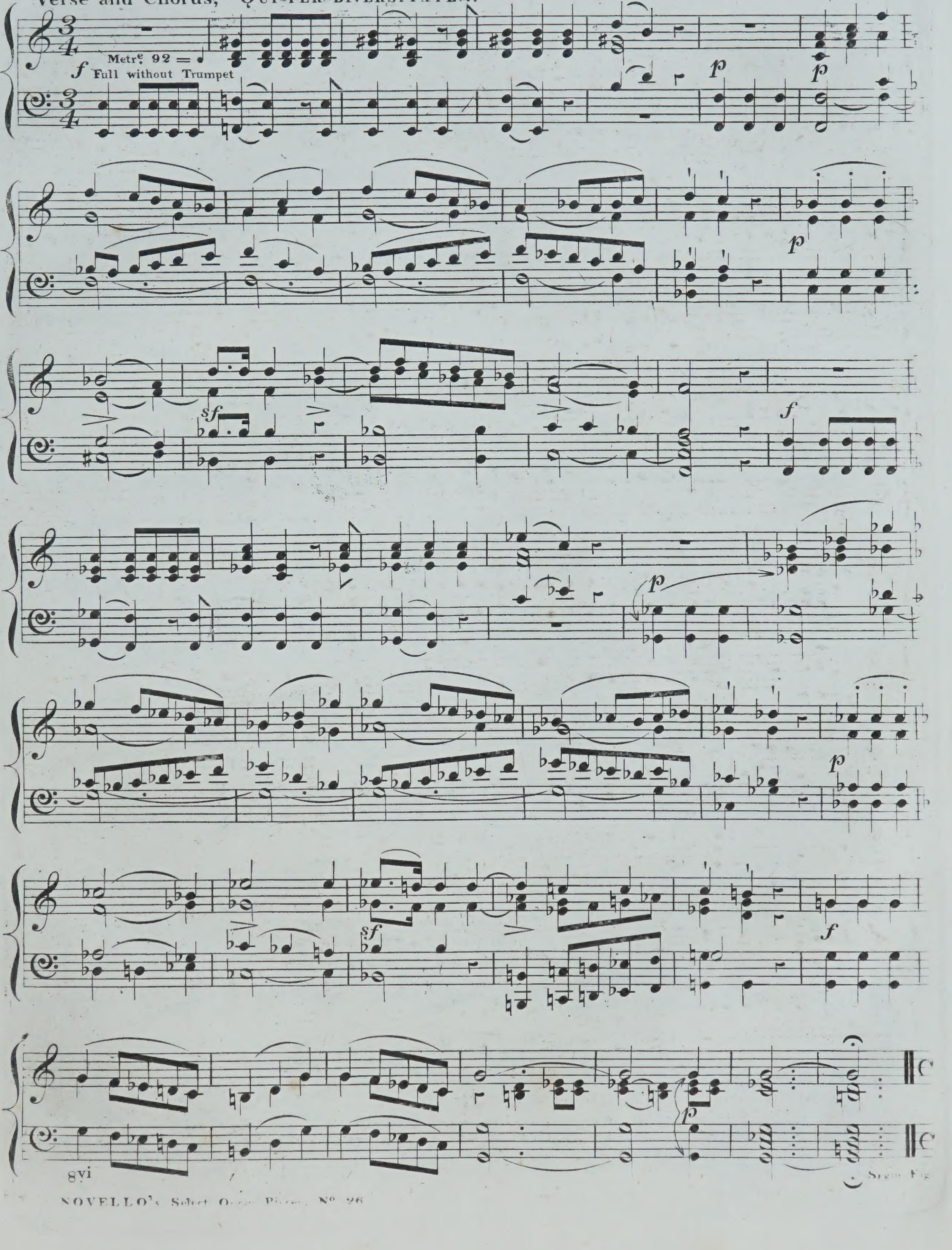

Un poco Lento
Metr. 88 = ♩
Full to 15
8vi
8vi
Choir Stop D. & Principal
p
f
p
f
f
8vi
p
f
Ped. 8vi
Swell 2 Diaps. & Prin!
mez
p
Choir
8vi
p
8vi
3
4
3
4

---

* This ingenious Composer was born near **Zittau**, in **1753**; (six years before the death of **HANDEL.**) On the resignation of **HILLER**, in **1785**, **SCHICHT** was unanimously appointed his successor as Chapel Master at Saint Thomas's Church, Leipsic, where **SEBASTIAN BACH** displayed his extraordinary talents for so many years. **SCHICHT** was also appointed Music Director of the grand Concert, as well as **Organist** of the New Church. **He** has composed many excellent Motetts and other **Works**, both for the Church and Chamber; and was still living, at Leipsic, in the year 1809.

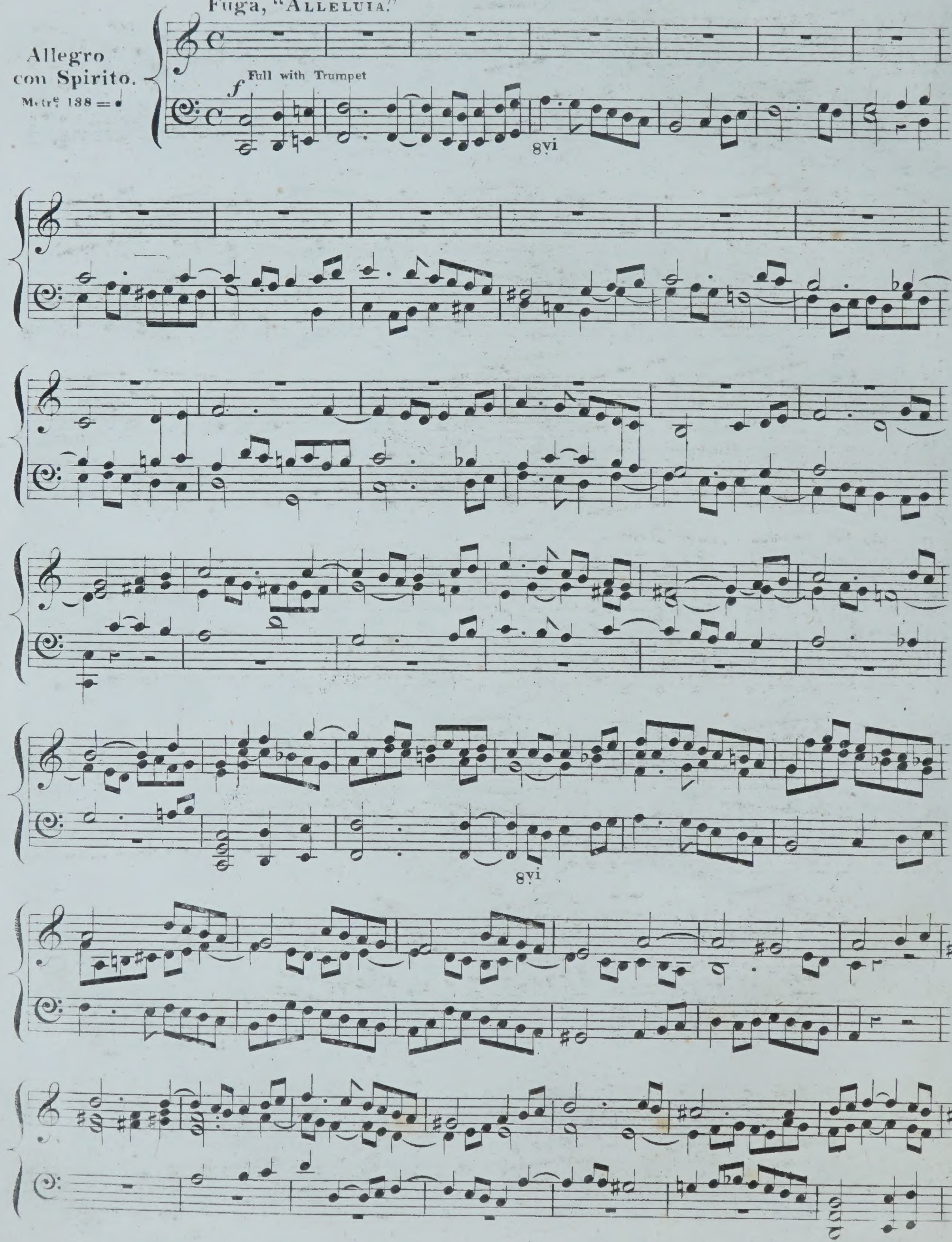
Con più Moto.

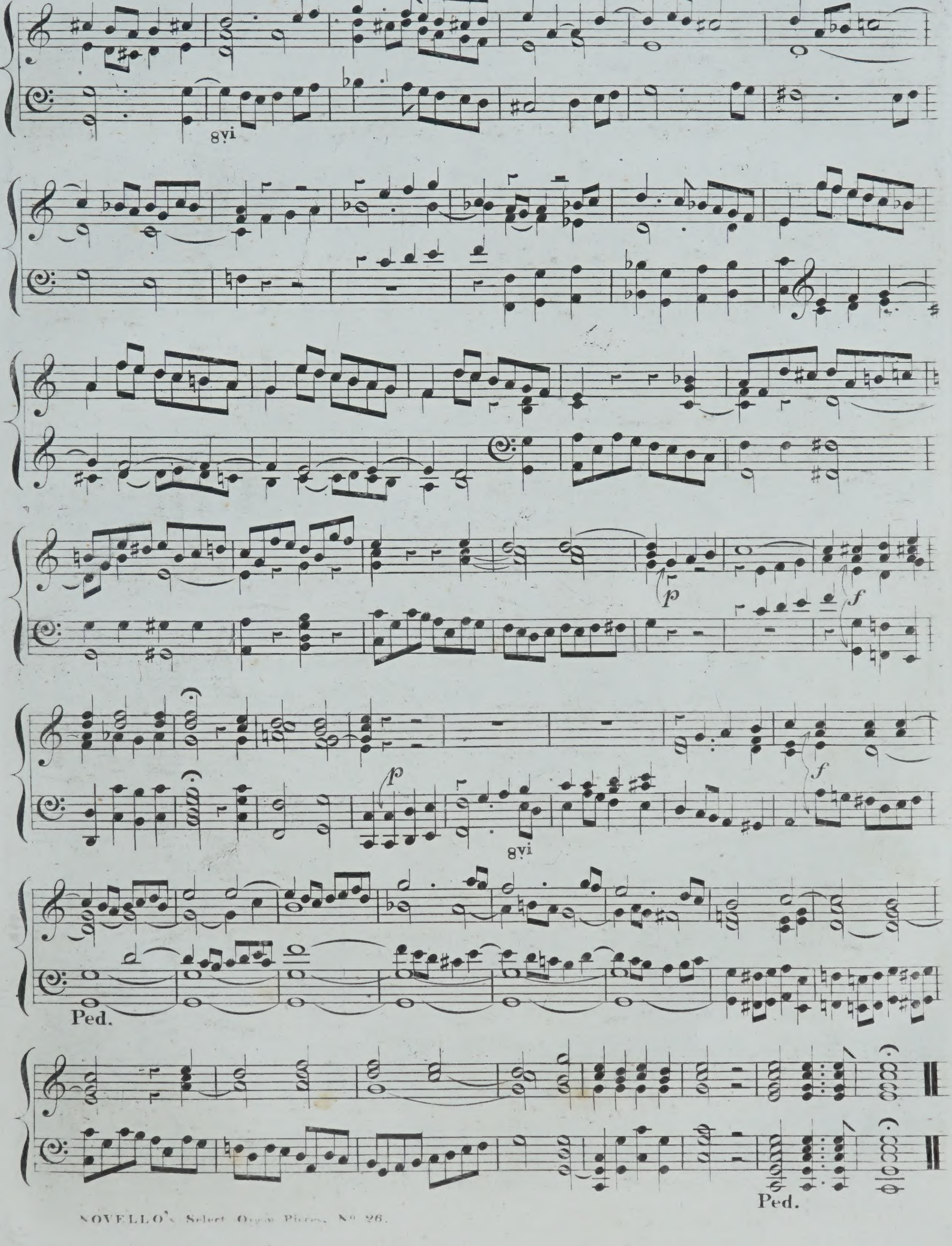
Verse and Chorus, "QUI PER DIVERSITATEM."


Metre. 92 = ♩
f Full without Trumpet
p
p
p
sf
f
p
p
sf
f
p
Segue Fug

8vi

Fuga, "Alleluia."


Allegro con Spirito.
Metre. 138 = ♩
f
Full with Trumpet
8vi
8vi

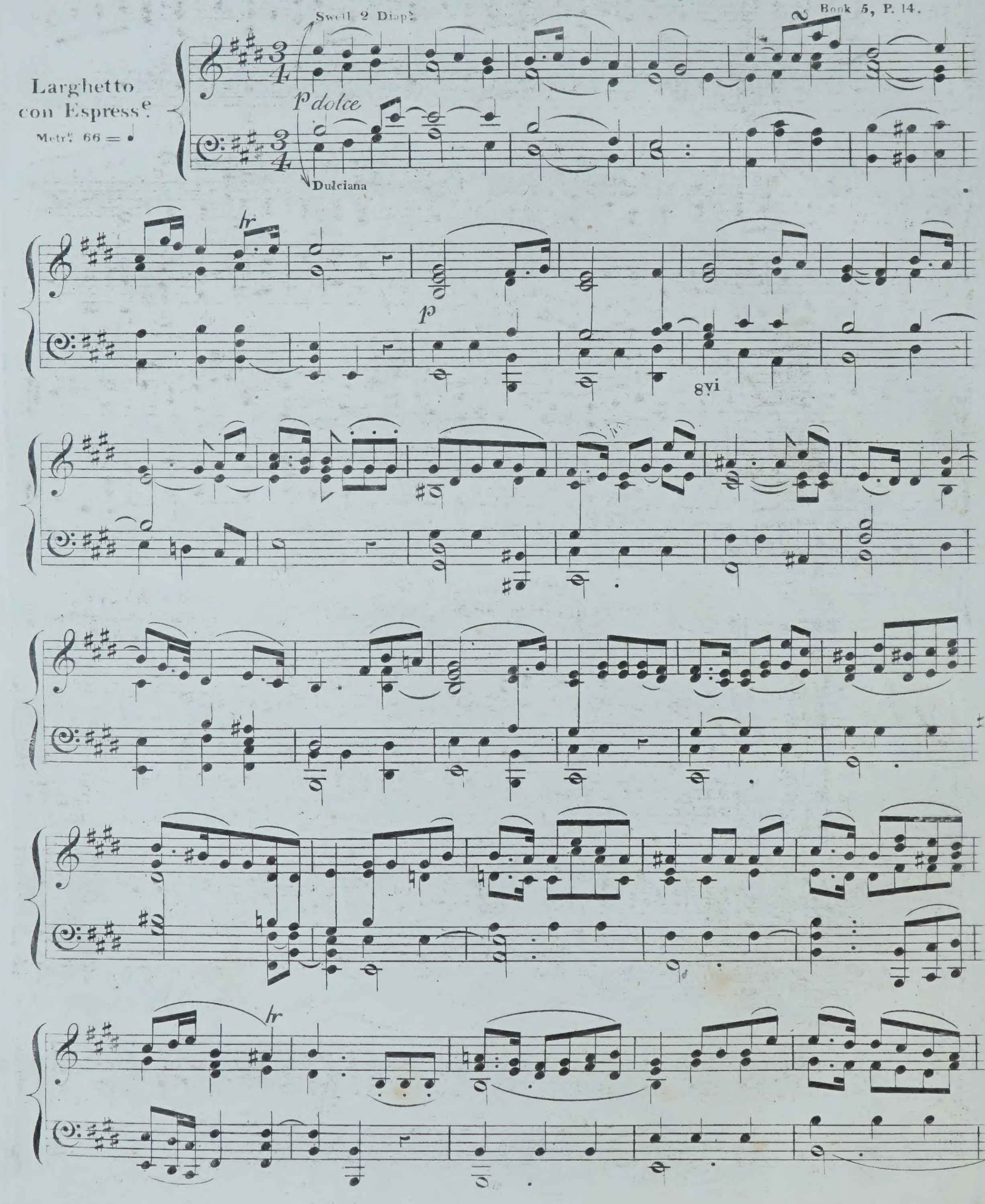

8vi
p
f
p
8vi
f
Ped.
Ped.

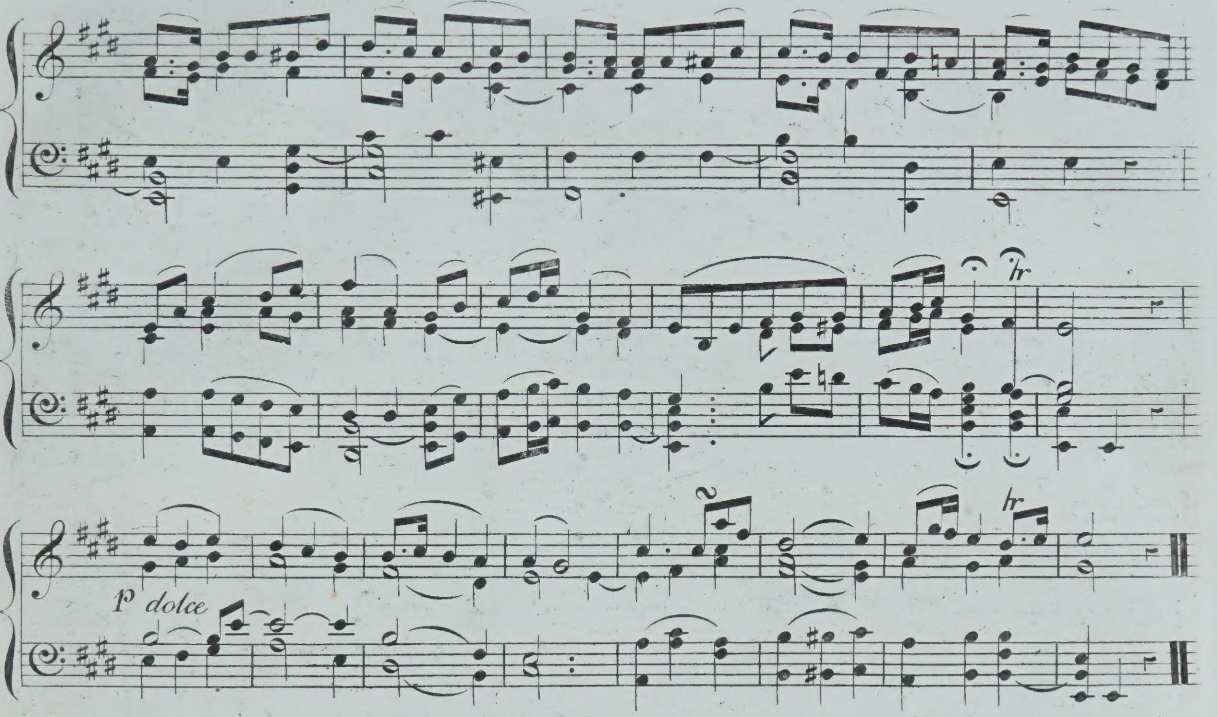
JESU FILI DEI.

A Terzettino.

Winter.
From the "Evening Service,"
Book 5, P. 14.

Larghetto
con Espress.e
Metr.o 66 = ♩

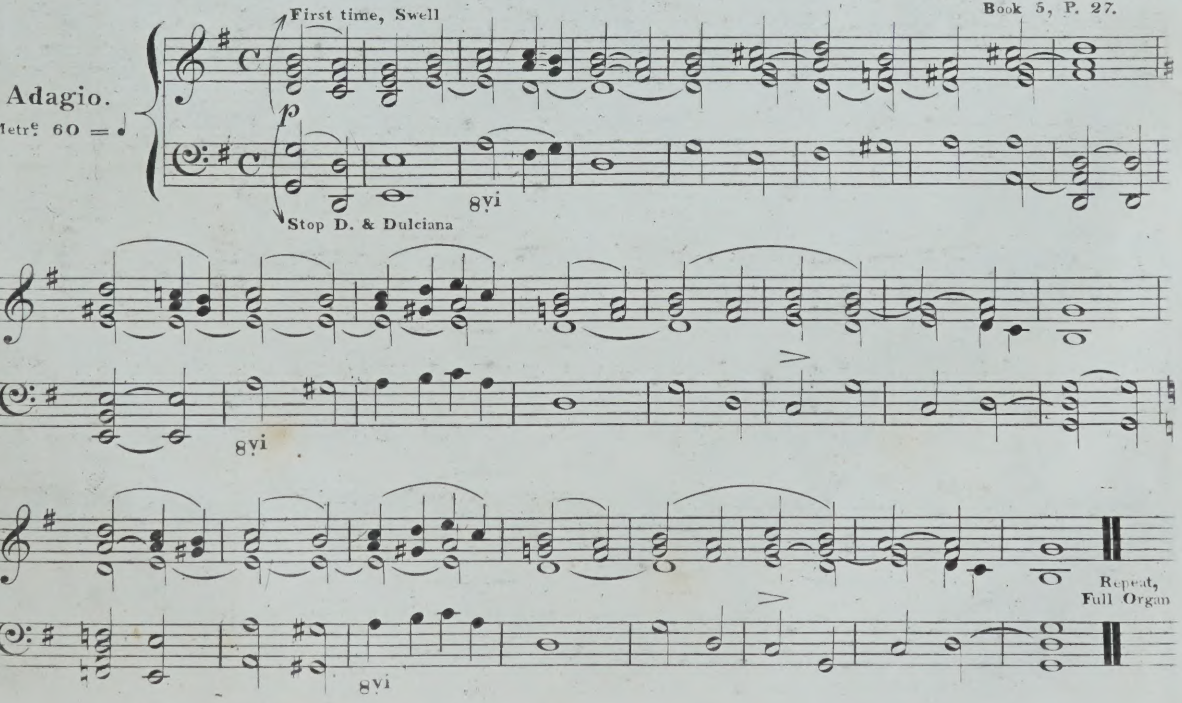

Swell 2 Diap.s
p dolce
Dulciana
tr
p
8vi
tr


tr
p dolce
tr
tr

TANTUM ERGO.

Quartett and Chorus

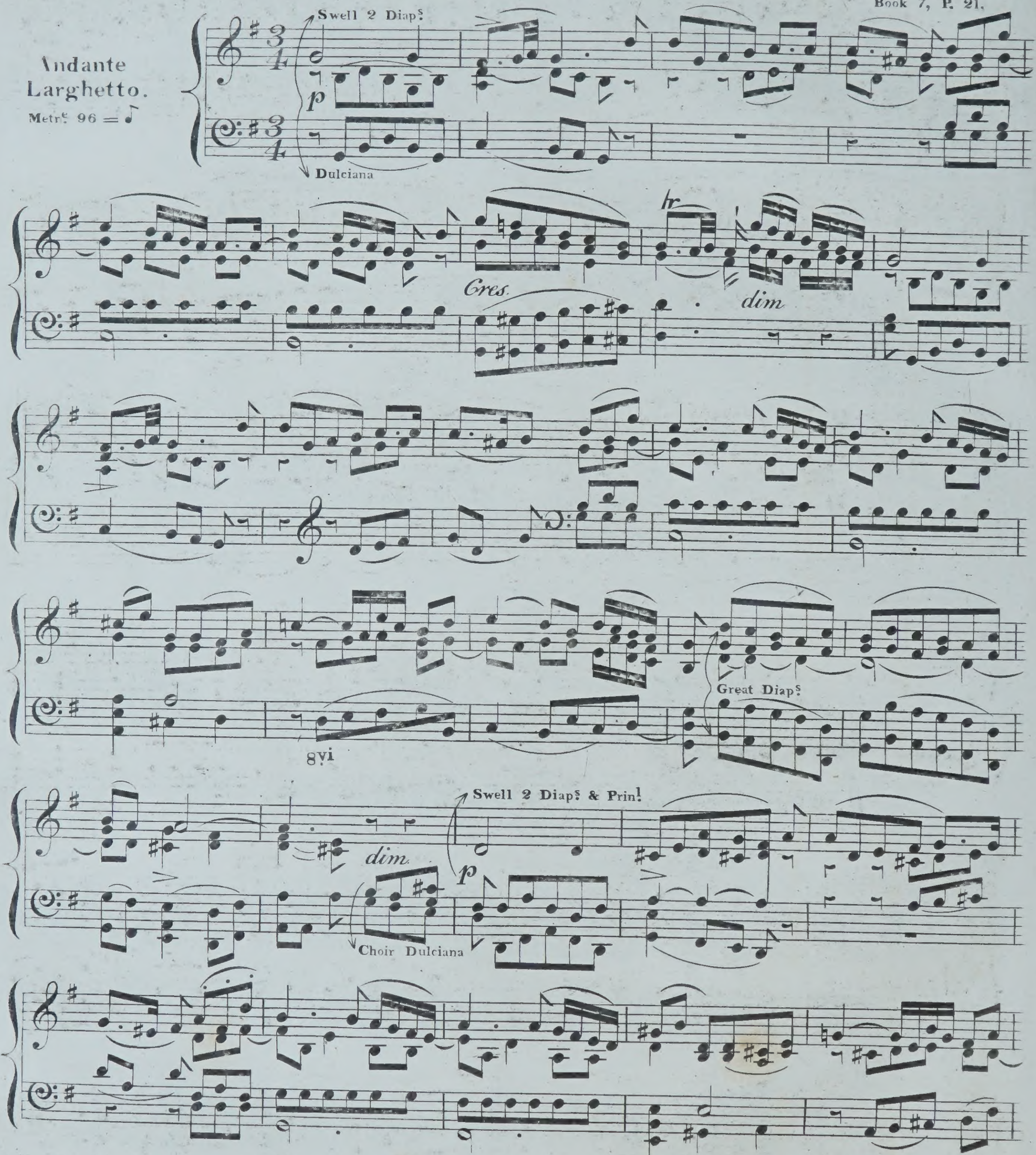
Winter.
From the "Evening Service,"
Book 5, P. 27.


First time, Swell
Adagio.
Metre 60 = ♩
p
8vi
Stop D. & Dulciana
8vi
8vi
Repeat,
Full Organ

O JESU, DEUS NOSTER.

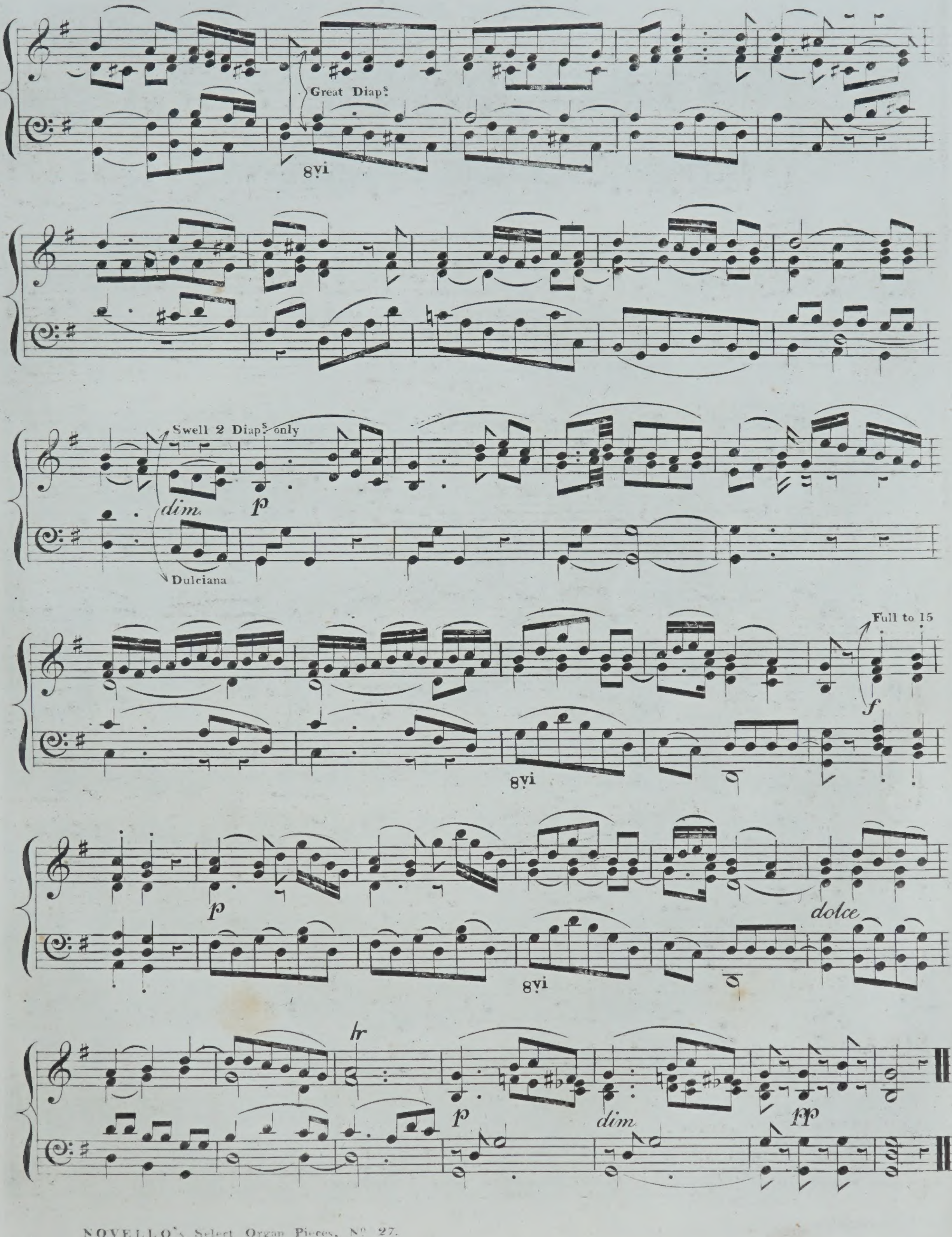
A Quartetto.

PORTOGALLO.*
From the "Evening Service,"
Book 7, P. 21.


Andante
Larghetto.
Metr. 96 = ♪
Swell 2 Diaps.
p
Dulciana
Cres.
tr
dim
Great Diaps.
8vi
dim.
Swell 2 Diaps. & Prinl.
p
Choir Dulciana

---

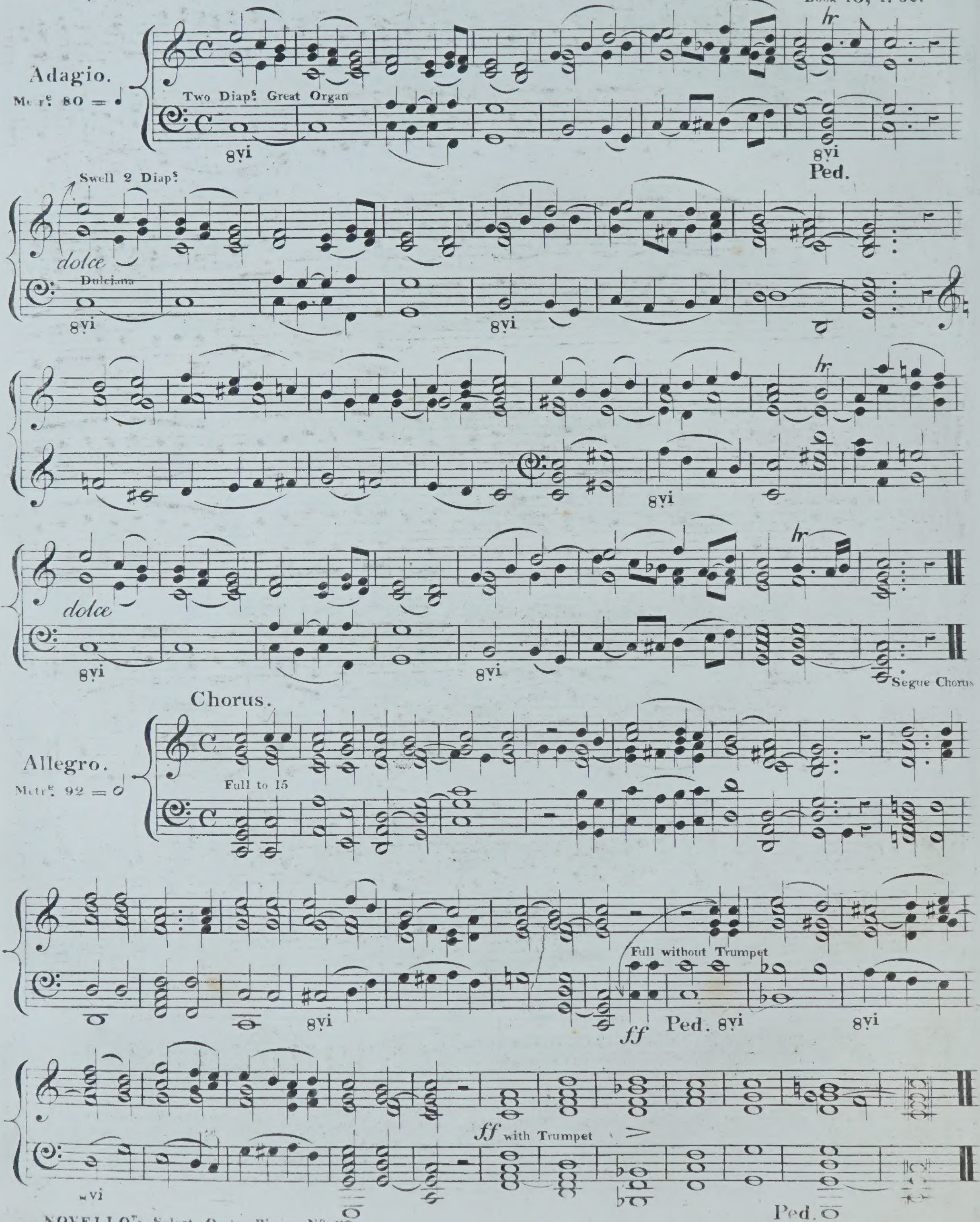
* **MARCO PORTOGALLO** was formerly in the service of the Portuguese Court at Lisbon. He produced several Operas, between the years 1792 and 1801, which were performed at Dresden and in other parts of Germany. His genius appears to have led him principally towards the **dramatic** style of Composition; but he has produced a considerable number of Masses and other Pieces for the Church, which are in constant use at Lisbon and the Brazils. A Manuscript Mass in G, which used to be frequently performed at the Royal Portuguese Chapel in London, at the time that the Editor of the present Work was Organist there, was universally admired for its beautiful melodies and the energetic vivacity of its style. It is from that Mass that the above Quartett has been adapted.


Great Diap^s.
8^vi
Swell 2 Diap^s. only
dim.
p
Dulciana
Full to 15
f
8^vi
p
dolce
8^vi
tr
p
dim.
pp

TANTUM ERGO and GENITORI.

Treble Duett and Chorus.

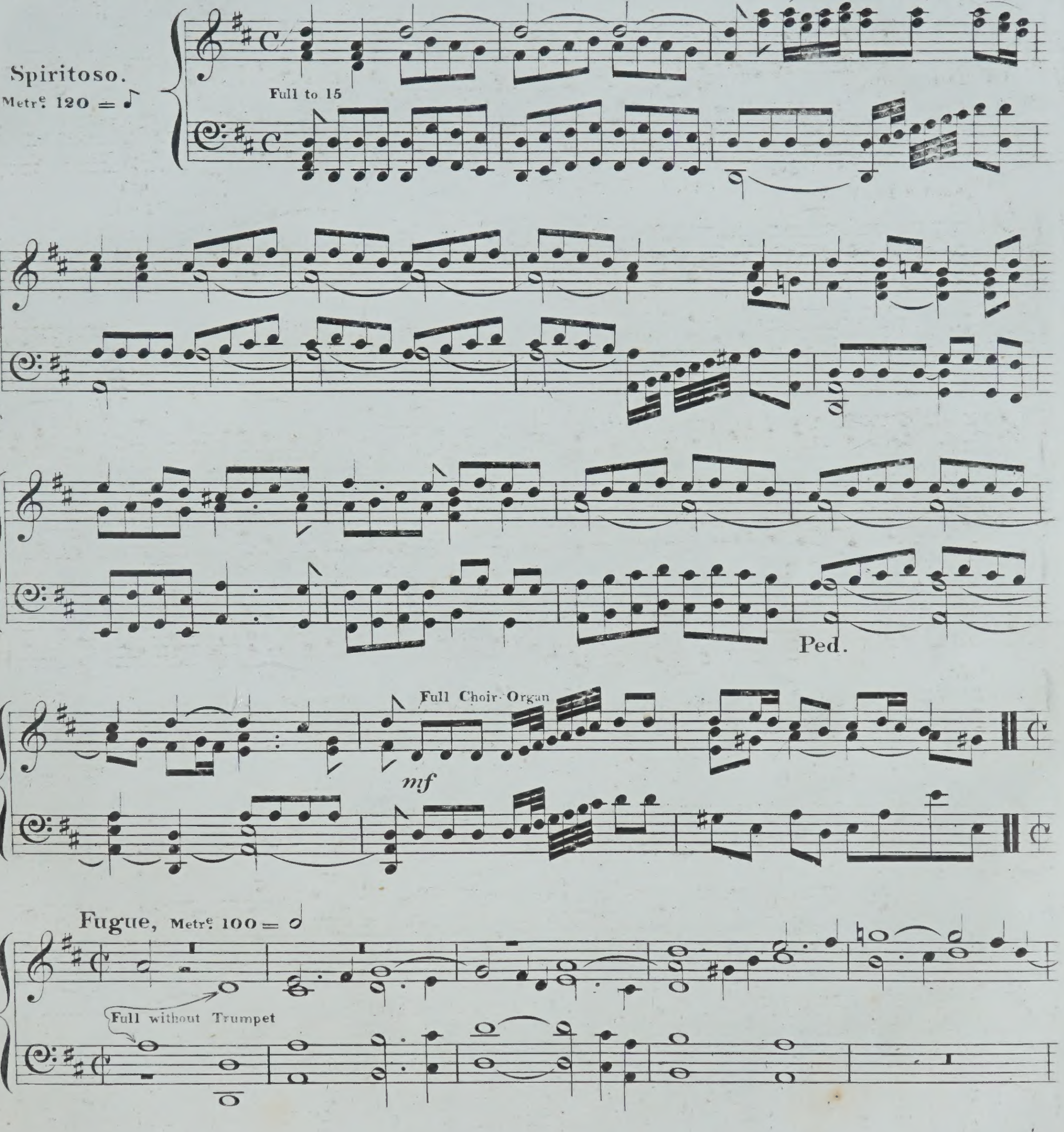
NOVELLO.
From the "Evening Service,"
Book 10, P. 32.


Adagio.
Metre. 80 = ♩
Two Diaps. Great Organ
8vi
hr
8vi
Ped.
Swell 2 Diaps.
dolce
Dulciana
8vi
8vi
hr
8vi
dolce
8vi
8vi
hr
Segue Chorus
Chorus.
Allegro.
Metre. 92 = 𝅗𝅥
Full to 15
Full without Trumpet
ff
Ped. 8vi
8vi
8vi
ff with Trumpet
Ped.

SANCTUS, and PLENI SUNT.

Chorus and Fugue.

BONONCINI.*
From the "Fitzwm Music,"
Vol. 3, P. 35.



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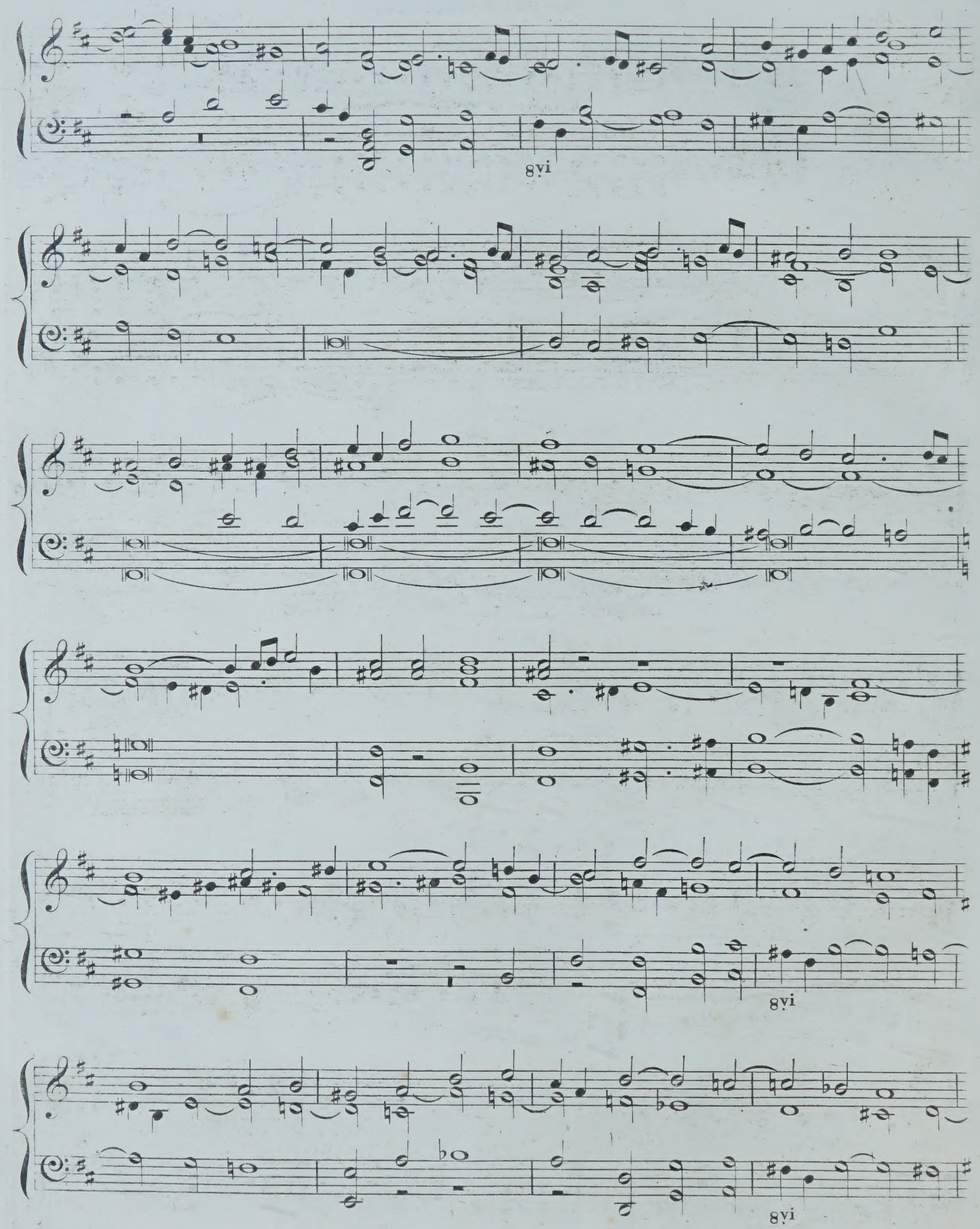
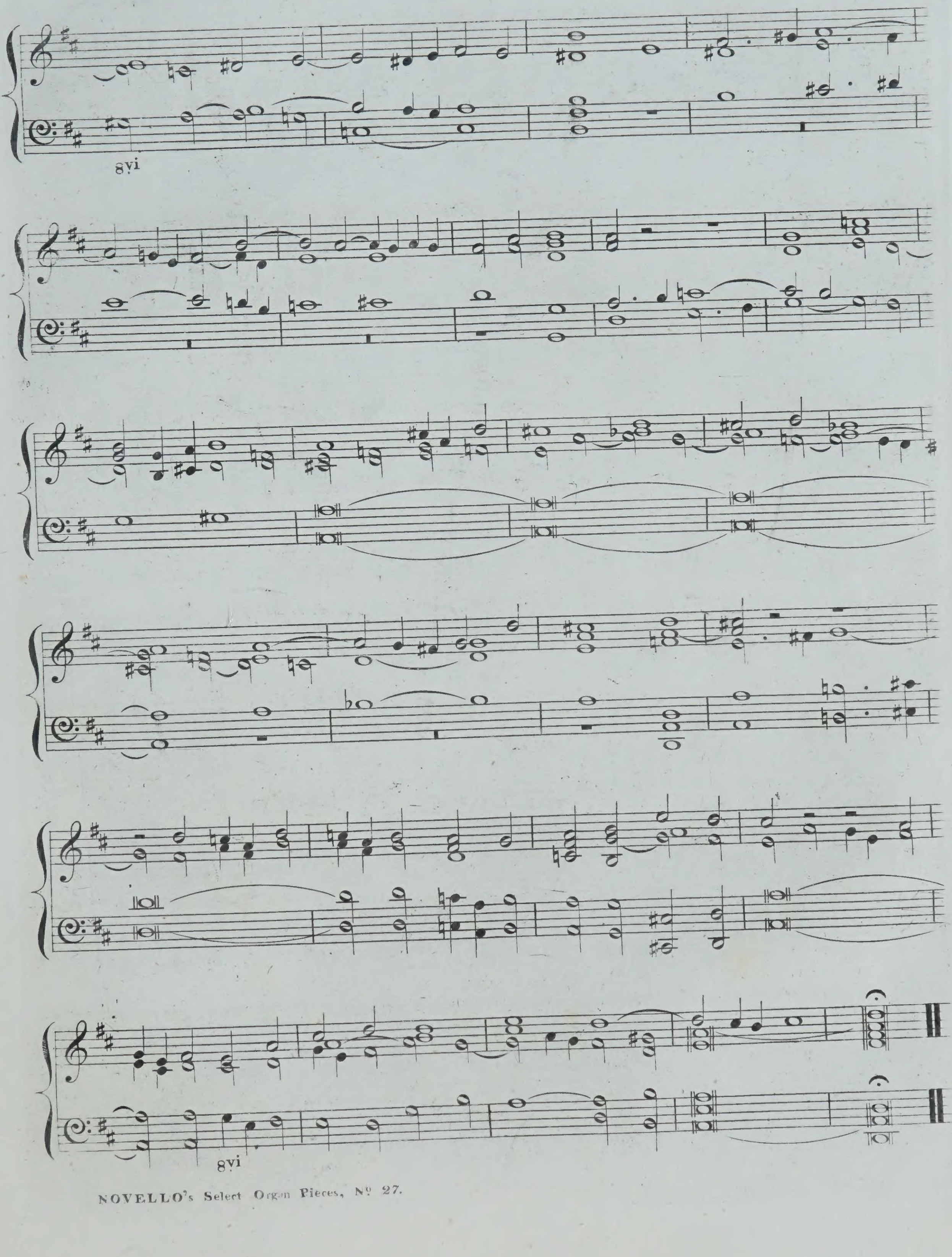
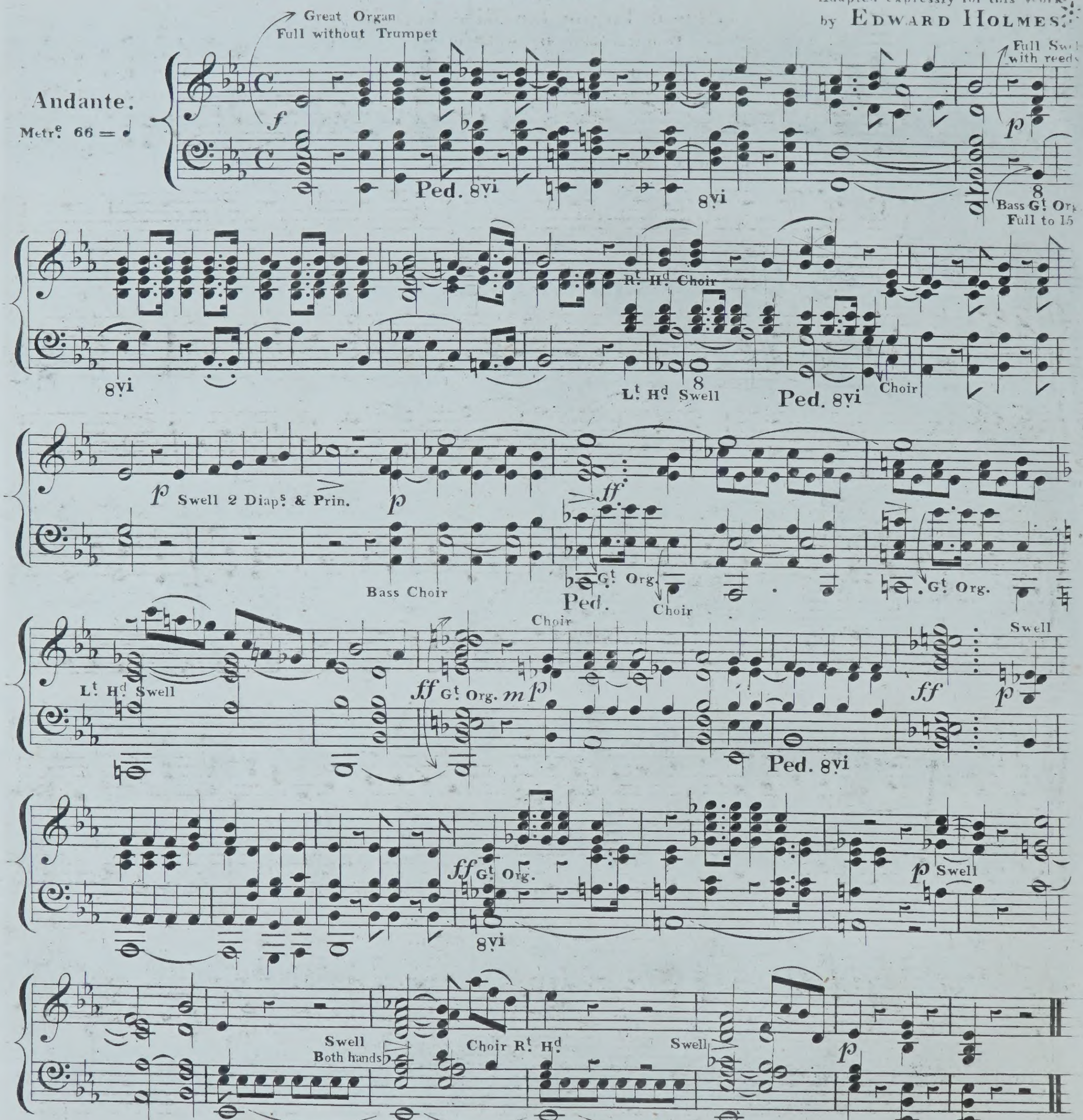
* **GIOVANNI BATTISTA BONONCINI** (or **BUONONCINI**) was born about the year 1690, at Modena, where his father was also an eminent Musician. After finishing his studies he went to Vienna, where he was engaged by the Emperor Leopold. In 1710 he was sent for, from Rome, to England, where his Compositions had been very favorably received, and where it was proposed to found a Royal Academy of Music. **HANDEL** having arrived in London in that same year, two parties were formed of the English Nobility, the one professing to patronize **HANDEL**, and the other **BONONCINI**. The Works of the latter, published here, consist of Cantatas, Chamber Duets, the Operas of "Astartus" and "Griseldus," a funeral Anthem for the Duke of Marlborough, and 12 Sonatas for 2 Violins and a Bass. A dispute having arisen respecting the real Author of a Madrigal which was said to be by Bononcini, and he having unfortunately involved himself in the fallacious theories and expensive experiments of "Alchymy," he left England under unpleasant circumstances in 1733. After visiting Paris and Vienna, in 1748 he retired to Venice, where he probably died. The productions of this Masterly Composer have never yet been properly appreciated: his Compositions for the Church, more especially, display a Musical mind of the most elevated and accomplished order.


8vi
8vi
8vi


8vi
8vi

FIRST FINALE in MOZART's "La clemenza di Tito."

Adapted expressly for this Work by EDWARD HOLMES.*


Andante.
Metre. 66 = ♩
Great Organ
Full without Trumpet
f
Ped. 8vi
8vi
Full Swell with reeds
p
8
Bass Gt. Org. Full to 15
8vi
Rt. Hd. Choir
8
Lt. Hd. Swell
Ped. 8vi
Choir
p Swell 2 Diaps. & Prin.
p
ff
Bass Choir
Gt. Org.
Ped.
Choir
Gt. Org.
Lt. Hd. Swell
ff Gt. Org. mf p
Choir
ff
p
Swell
Ped. 8vi
ff Gt. Org.
8vi
p Swell
Swell
Both hands
Choir Rt. Hd.
Swell
p

---

* Mr. **EDWARD HOLMES** was born near London, about the year 1800. He acquired the first rudiments of Music from his Tutor at Mr. Clarke's Academy, at Enfield, where Keats, the Poet, was his friend and school-fellow. The Editor of the present Work afterwards had the pleasure of assisting the musical studies of Mr. Holmes, who was, in the year 1822, appointed Organist of the New Church at Poplar, which situation he has continued to hold ever since. He has published some Duetts for the Piano Forte, selected from the delightful Operas of Mozart, and he has also edited Dr. Boyce's masterly Anthem "Lord thou hast been our refuge" which was composed for the Festival of the Sons of the Clergy, and is annually performed at Saint Paul's Cathedral. Some engagements of a literary nature have prevented Mr. Holmes from dedicating so much of his time to Musical Composition as he otherwise would have done; but he has produced several original Pieces, which have hitherto remained in M. S. but which, it is to be hoped, will be given to the Public at some future period.

The above specimen of Mr. Holmes's skill in adaptation, with a view to novel combinations and contrasted effects on the Organ, does not require any eulogium from the Editor: but the latter cannot refrain from expressing his acknowledgements to his friend Mr. Holmes for the obliging politeness with which the M. S. was presented for insertion in this Work, as well as for several other Pieces of the same Class which will appear in a subsequent number of the Collection.

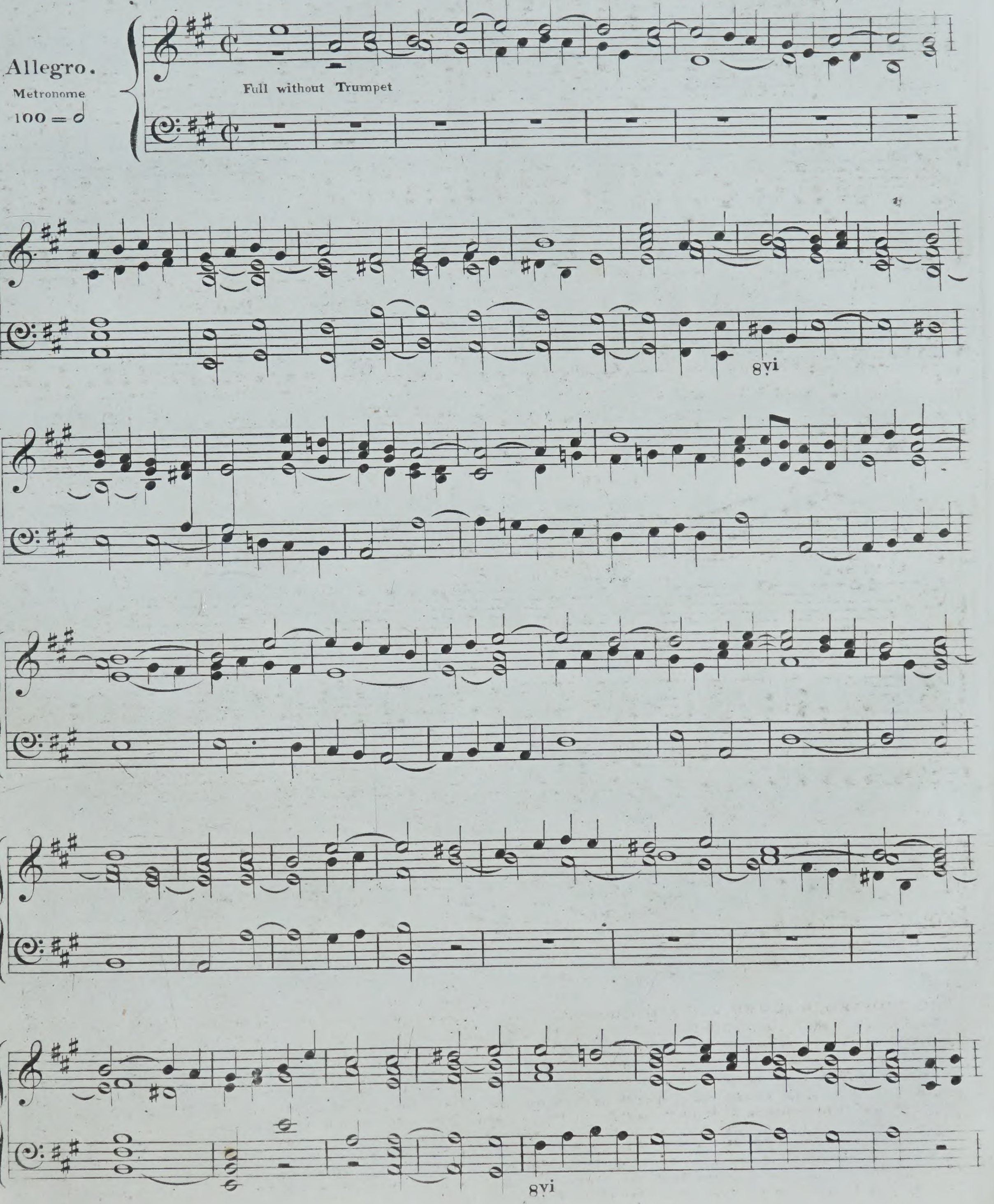
AMEN.

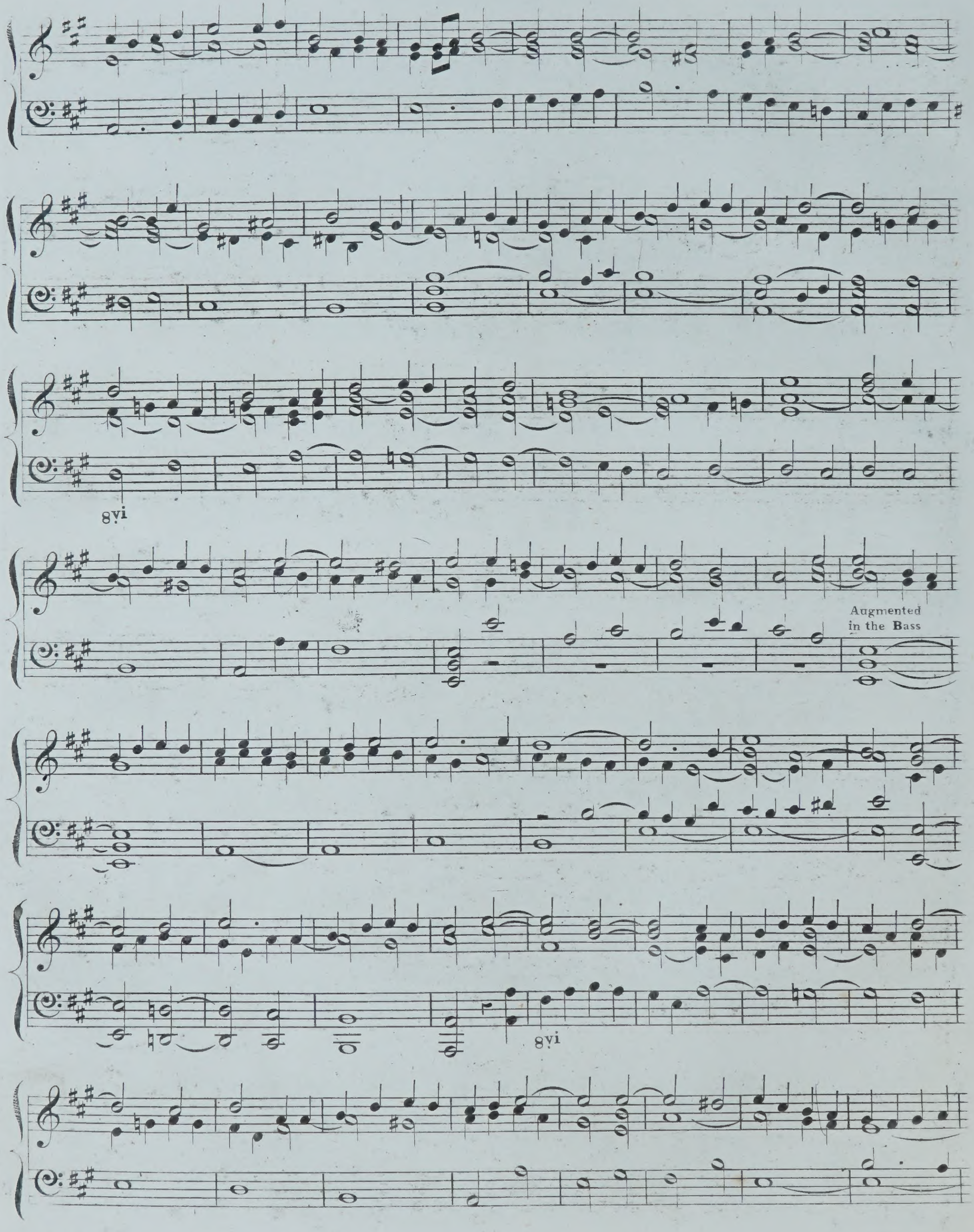
Choral Fugue for Five Voices.

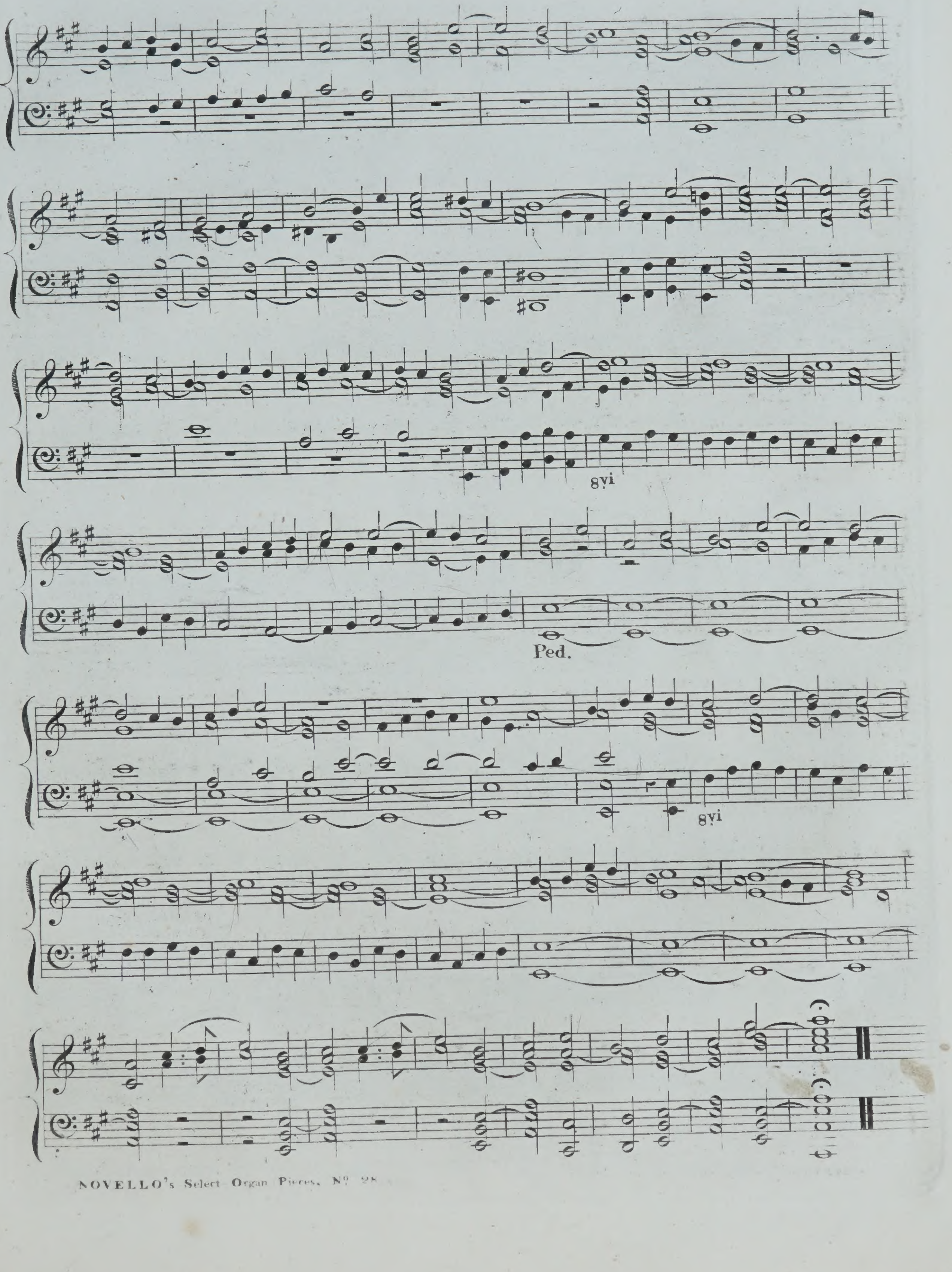
From the "Dixit Dominus," in A.

Leo.

From the "Fitzwm. Music,"
Vol. 1, P. 4.


Allegro.
Metronome
100 = 𝅗𝅥
Full without Trumpet
8vi
8vi

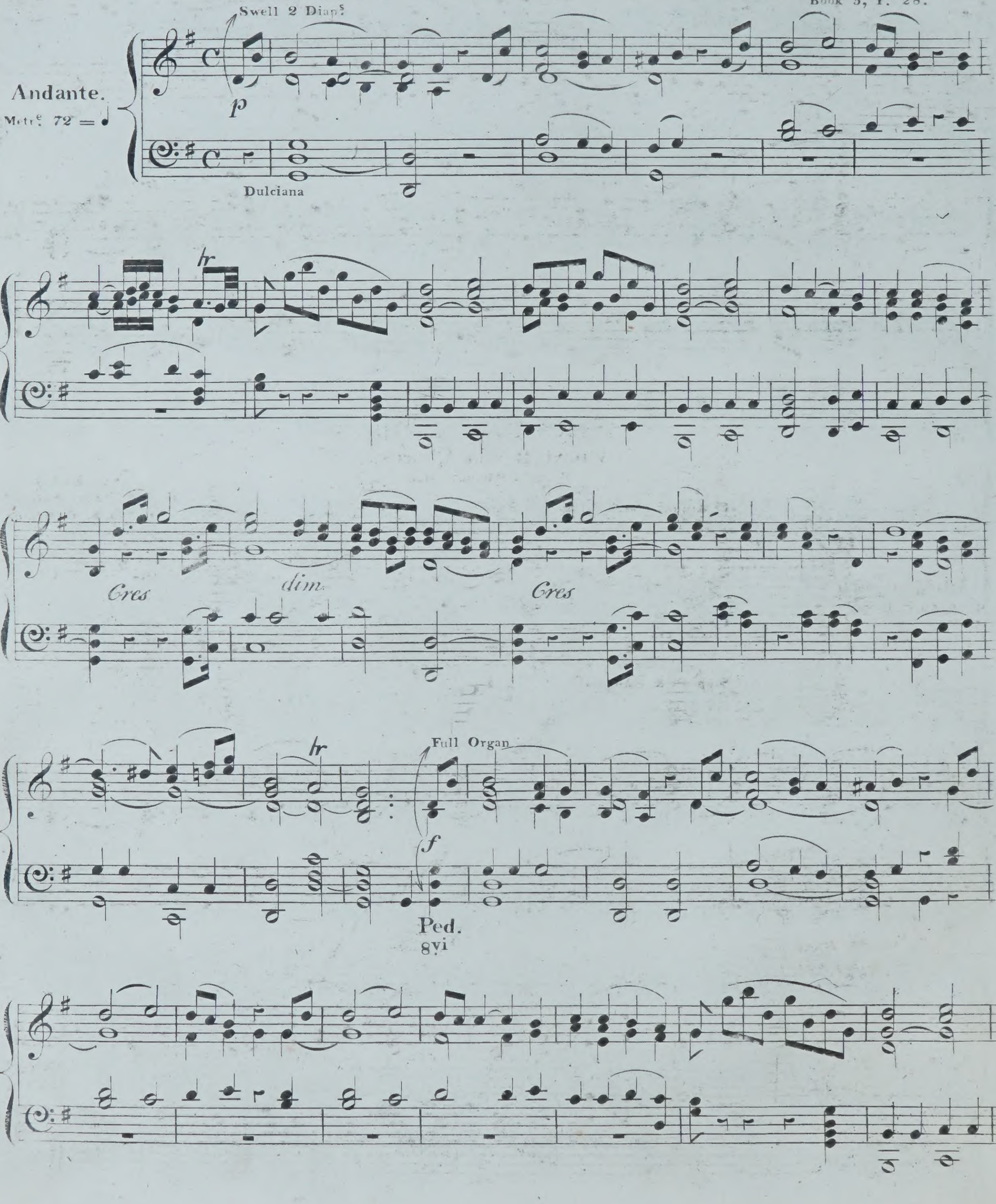

8vi
Augmented in the Bass
8vi

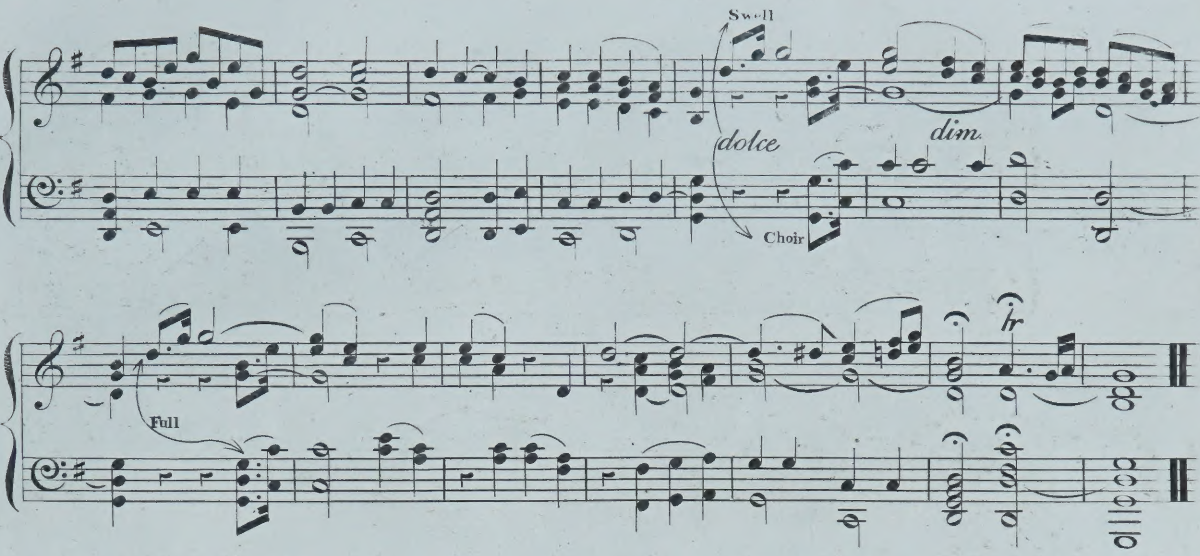

8vi
Ped.
8vi

O JESU, JESU.

A Quintetto.

MOZART.
From the "Evening Service,"
Book 5, P. 28.


Andante.
Metr.e 72 = ♩
Swell 2 Diap.s
p
Dulciana
Cres
dim.
Cres
tr
Full Organ
f
Ped.
8vi


Swell
dolce
dim.
Choir
Full
tr

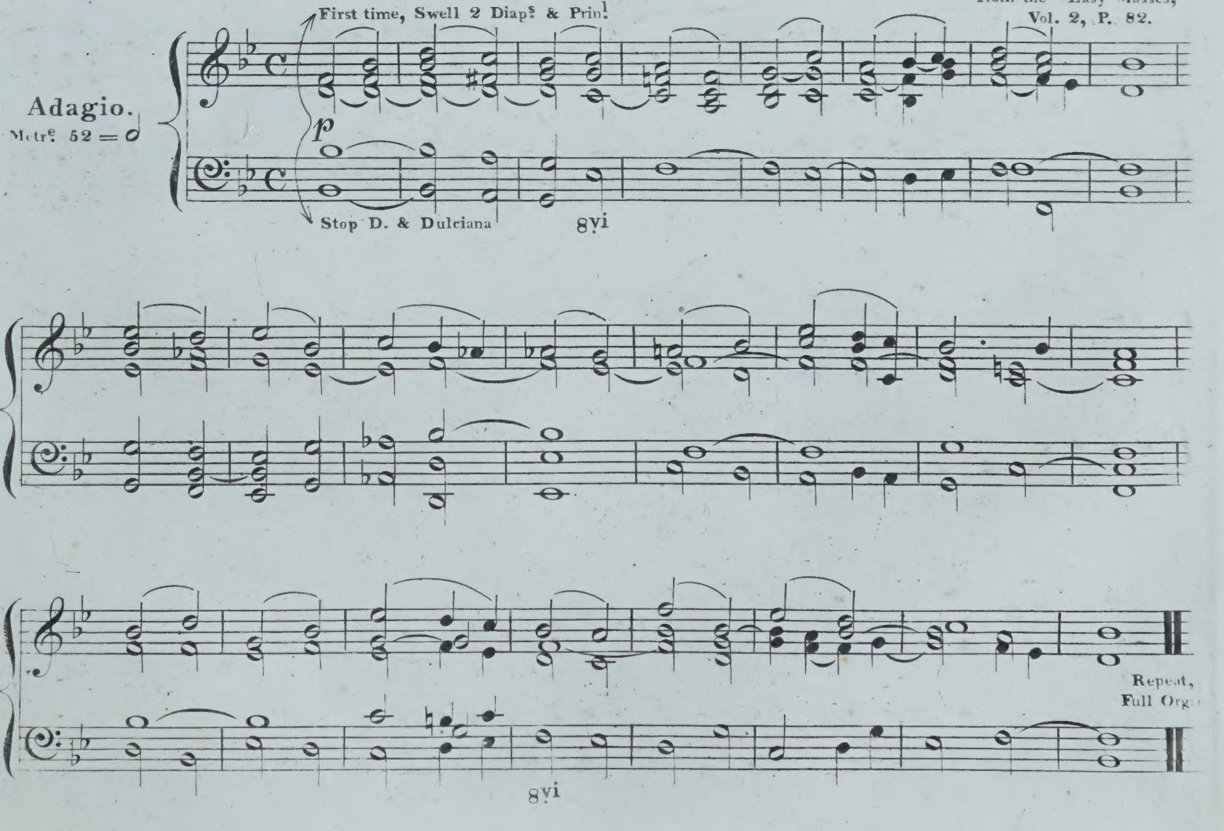
TANTUM ERGO.

Quartett and Chorus.

From the "Roman Mass."

NOVELLO.

From the "Easy Masses,"
Vol. 2, P. 82.

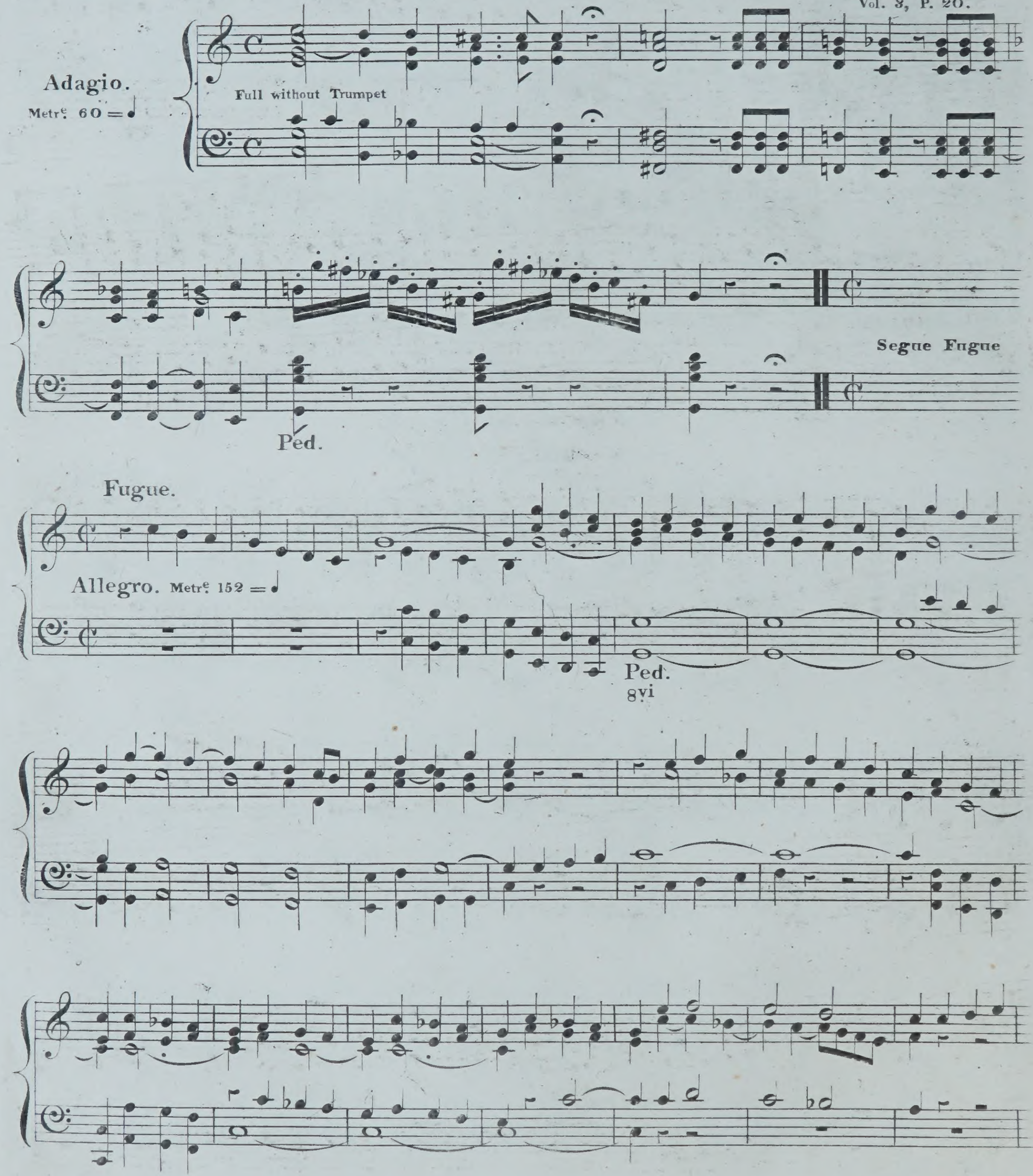

First time, Swell 2 Diaps. & Prinl.
Adagio.
Metre. 52 = 𝅗𝅥
p
Stop D. & Dulciana
8vi
8vi
Repeat,
Full Organ

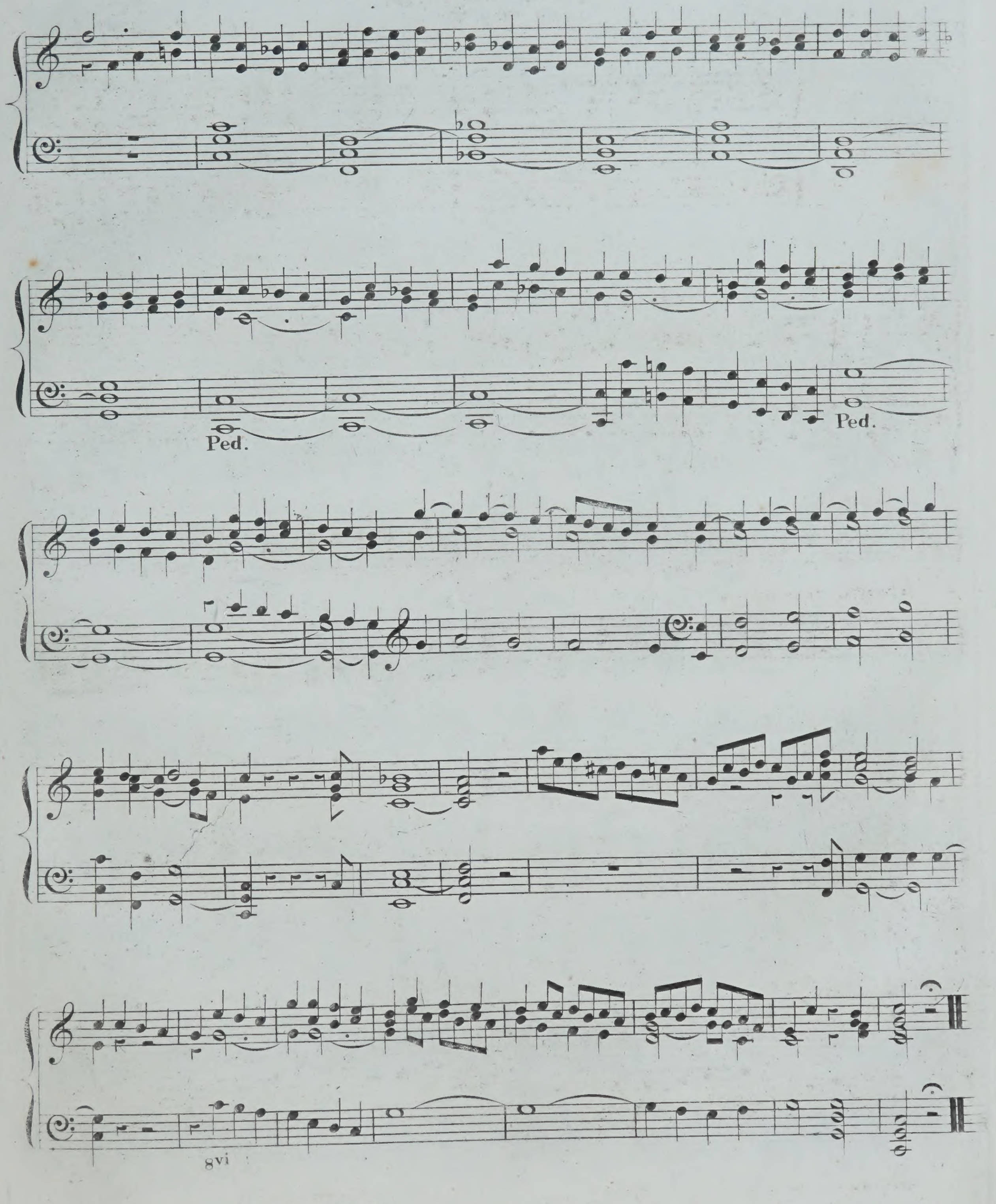
JURAVIT DOMINUS.

Chorus and Fugue.

From the "Dixit Dominus."

PERGOLESI.
From the "Fitzwᵐ. Music,"
Vol. 3, P. 20.

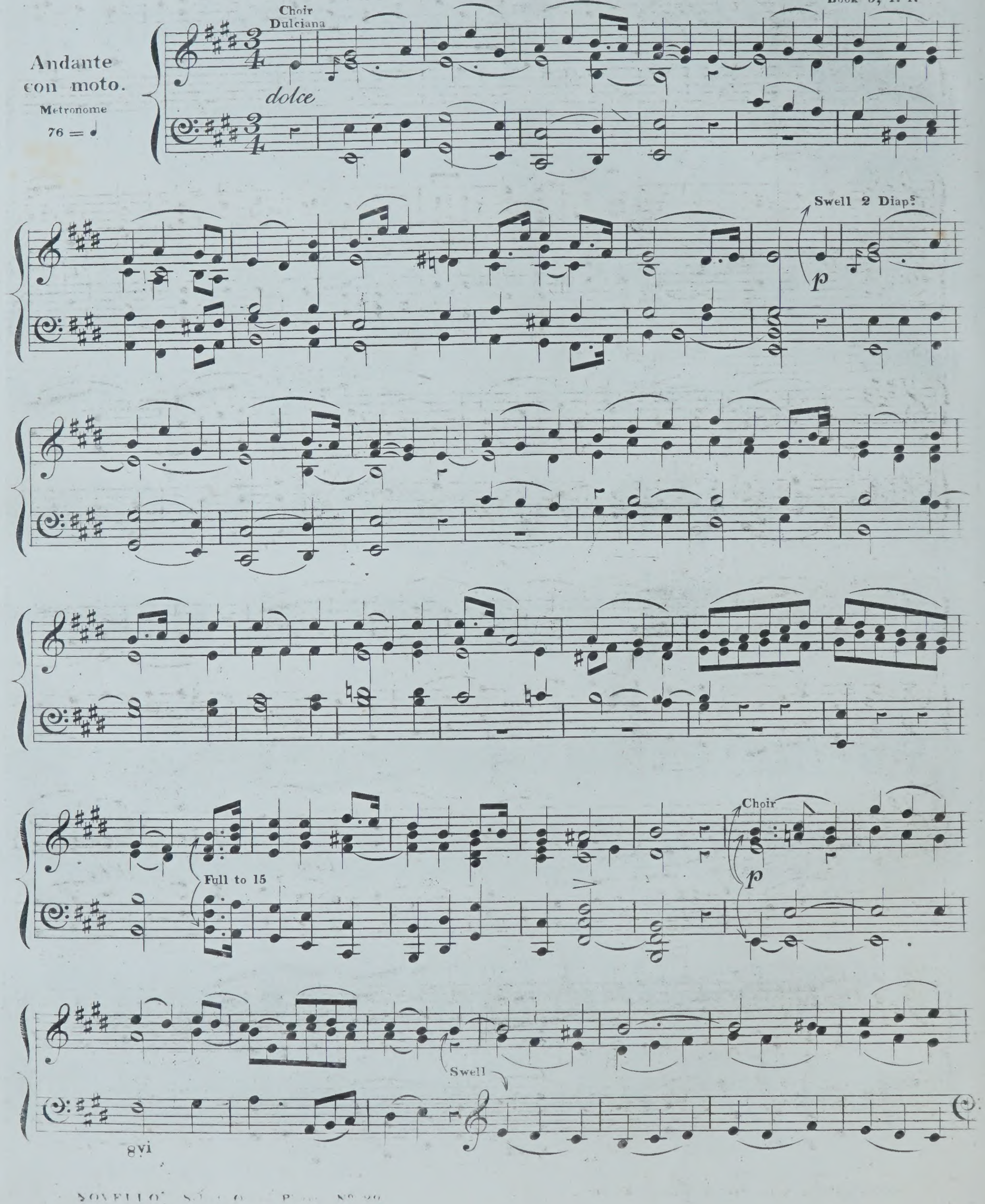

Adagio.
Metrᵉ. 60 = ♩
Full without Trumpet
Ped.
Segue Fugue
Fugue.
Allegro. Metrᵉ. 152 = ♩
Ped.
8vi

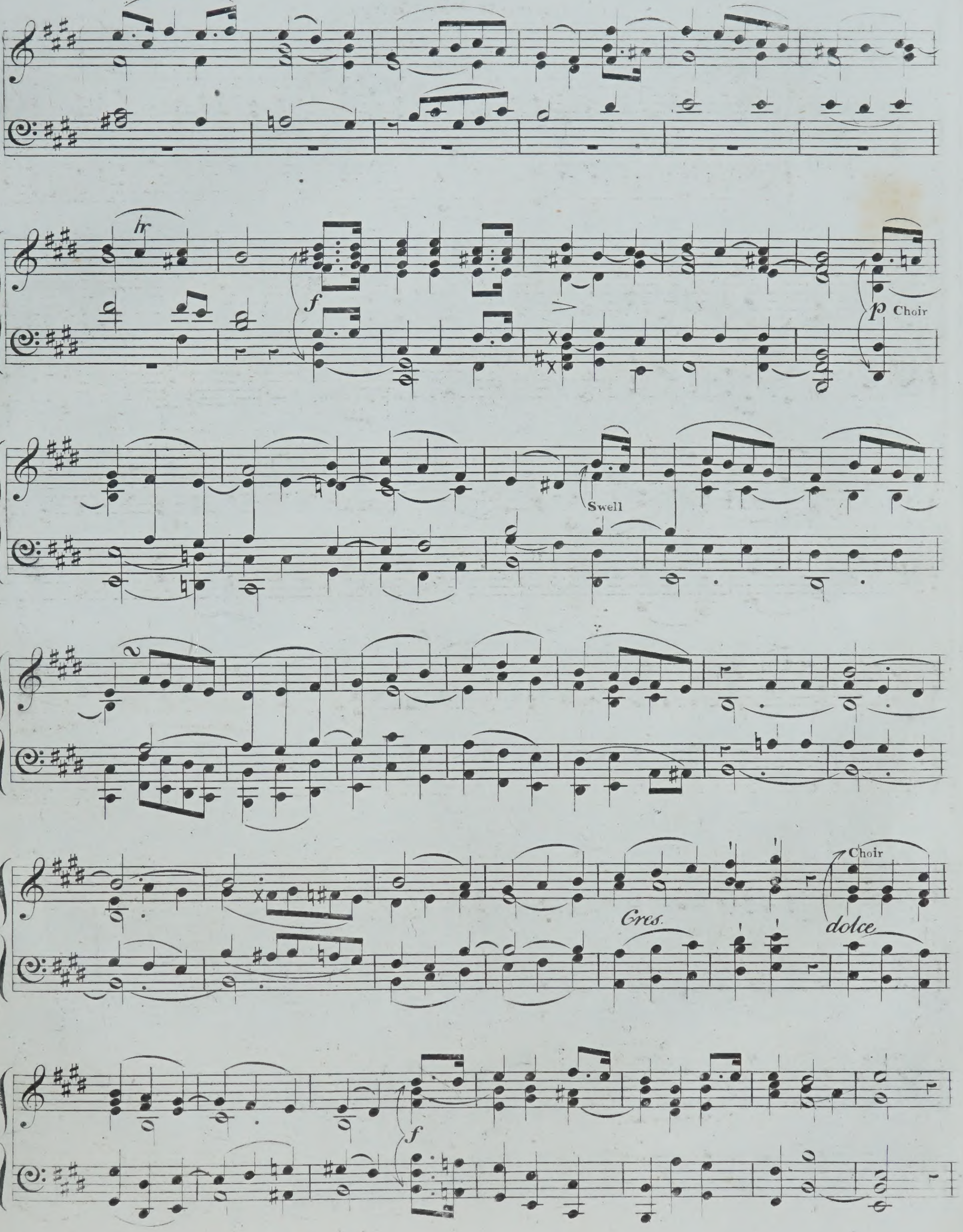

Ped.
Ped.
8vi

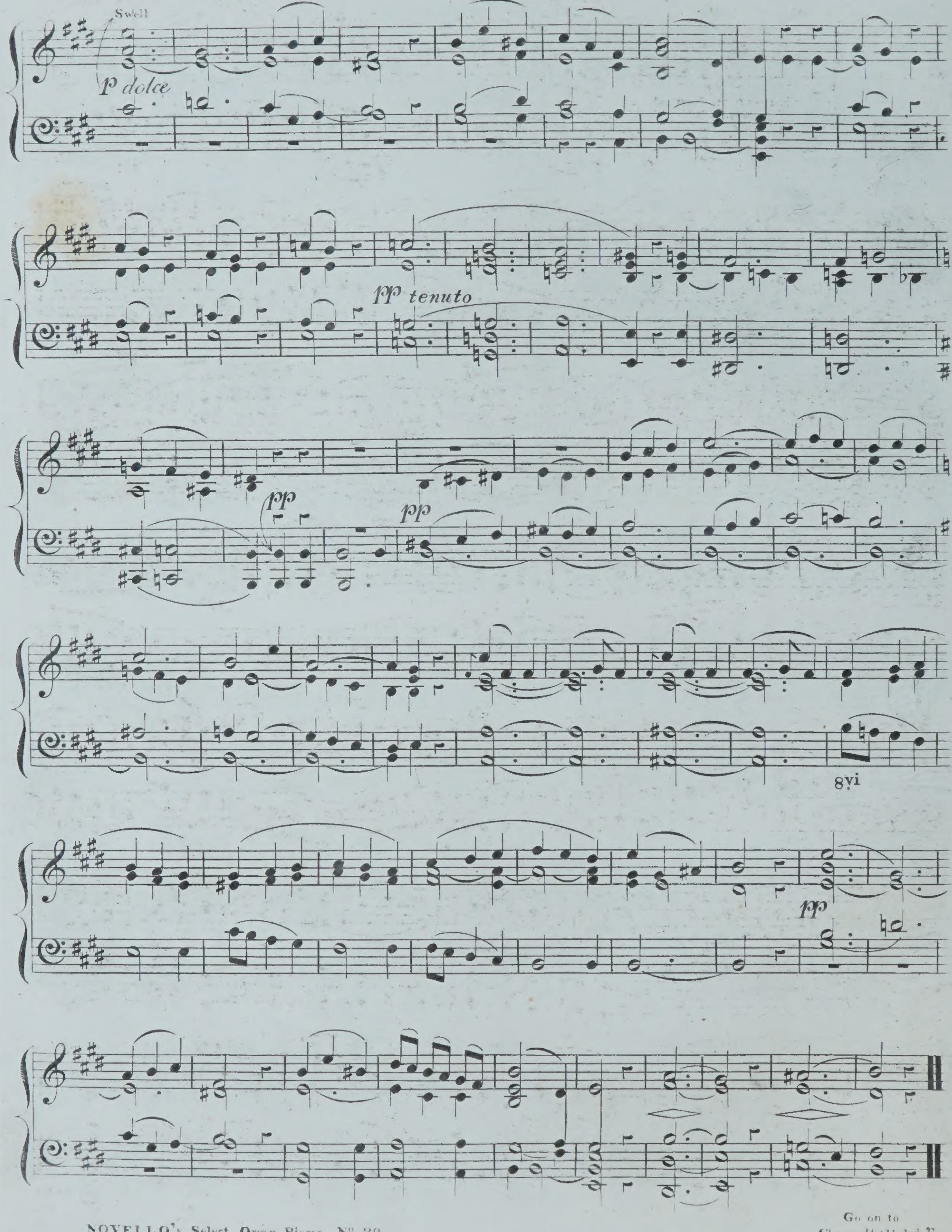
REGINA CŒLI.

Quartett and Chorus.

NOVELLO.
From the "Evening Service,"
Book 5, P. 1.


Andante
con moto.
Metronome
76 = ♩
Choir
Dulciana
dolce
Swell 2 Diap^s
p
Full to 15
Choir
p
Swell
8vi


tr
f
p Choir
Swell
Gres.
Choir
dolce
f


Swell
p dolce
pp tenuto
pp
pp
8vi
pp

Go on to
Chorus "Alleluia"

ALLELUIA.

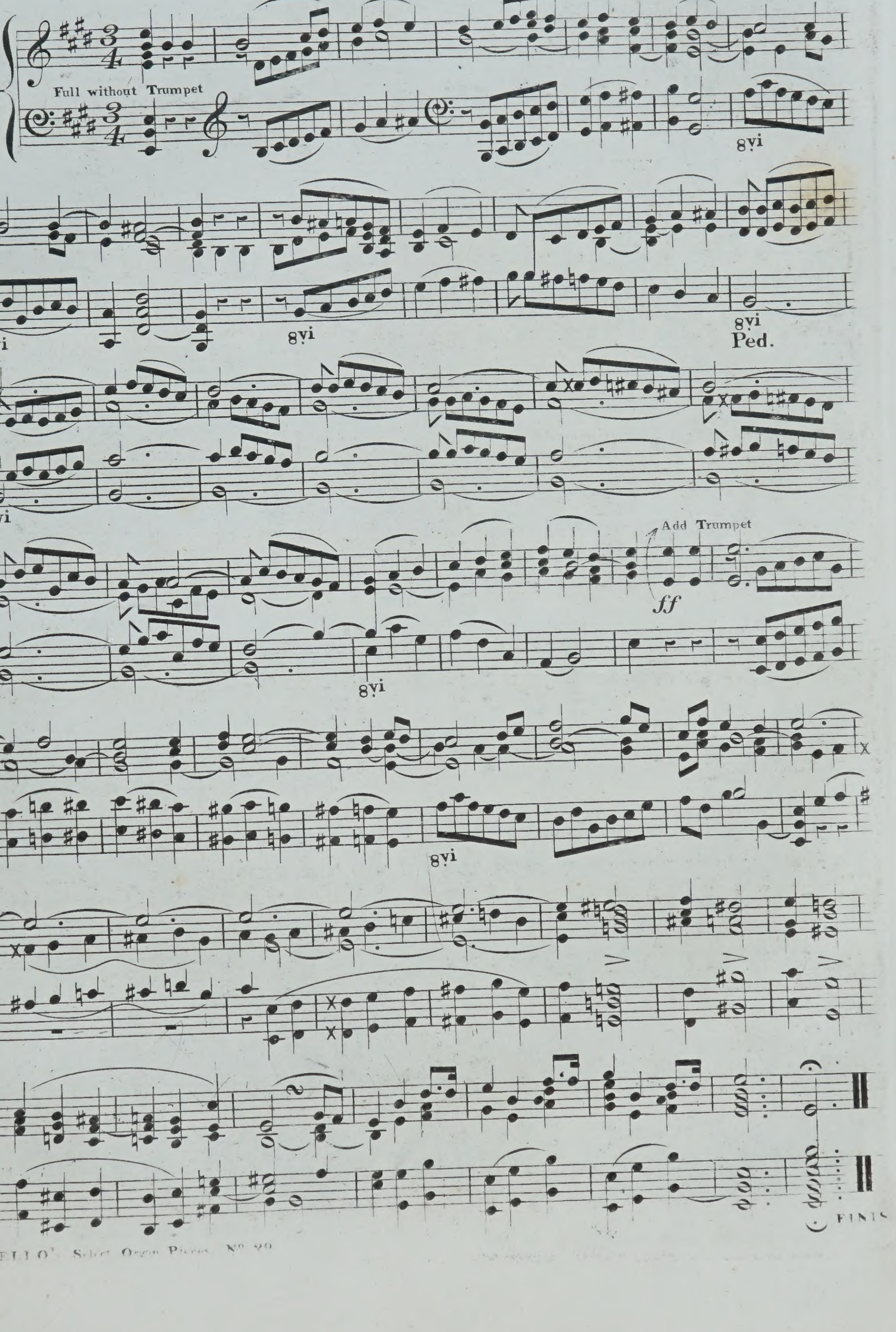
Chorus 4 Voices.

From the "Regina Cœli."

NOVELLO.

From the "Evening Service,"
Book 5, P. 6.

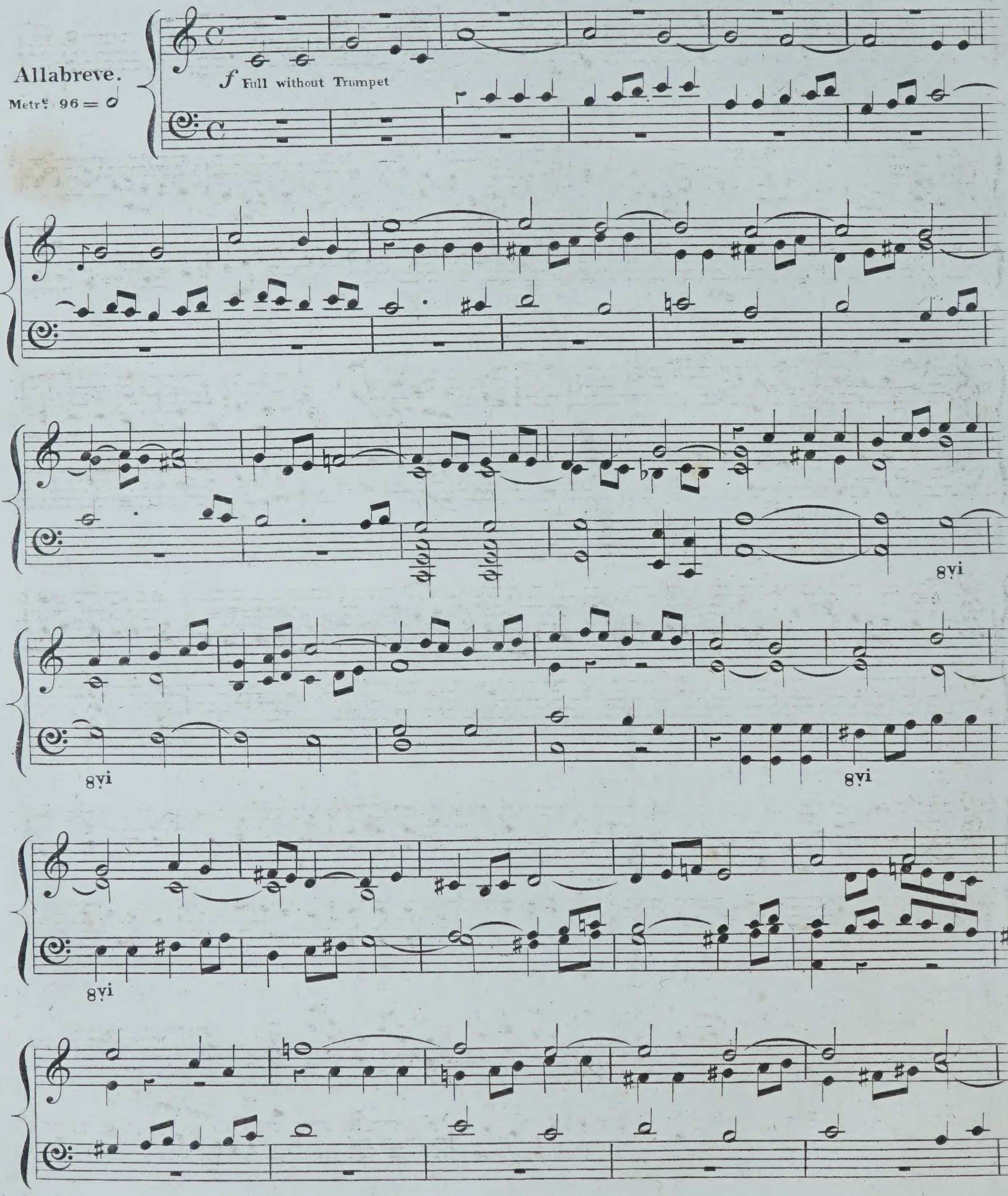
Allegro Spiritoso.
Metr.e 120 = ♩


Full without Trumpet
8vi
8vi
8vi
8vi
Ped.
8vi
Add Trumpet
ff
8vi
8vi
FINIS

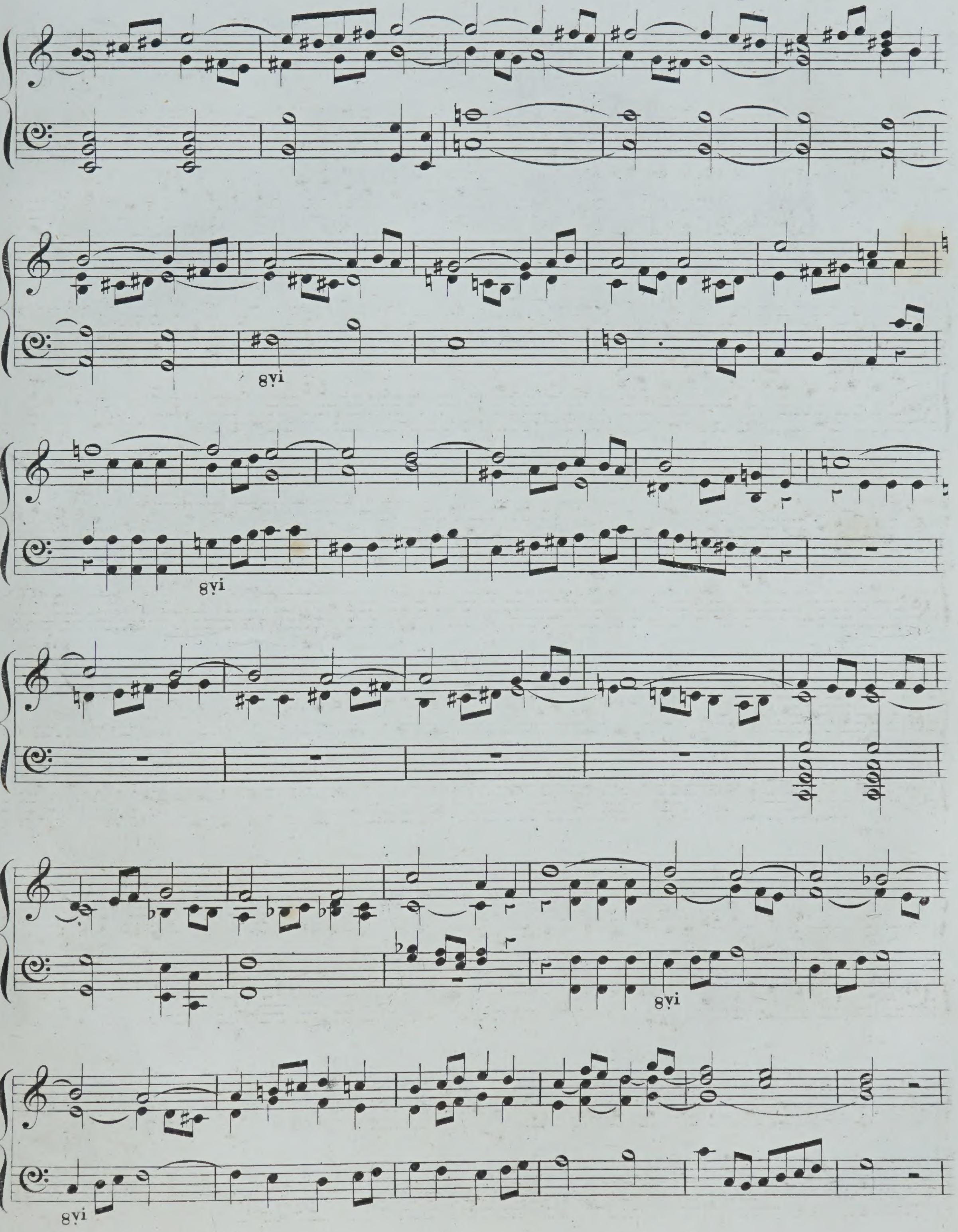
TU REX GLORIÆ.
Choral Fugue.
From the "Te Deum."

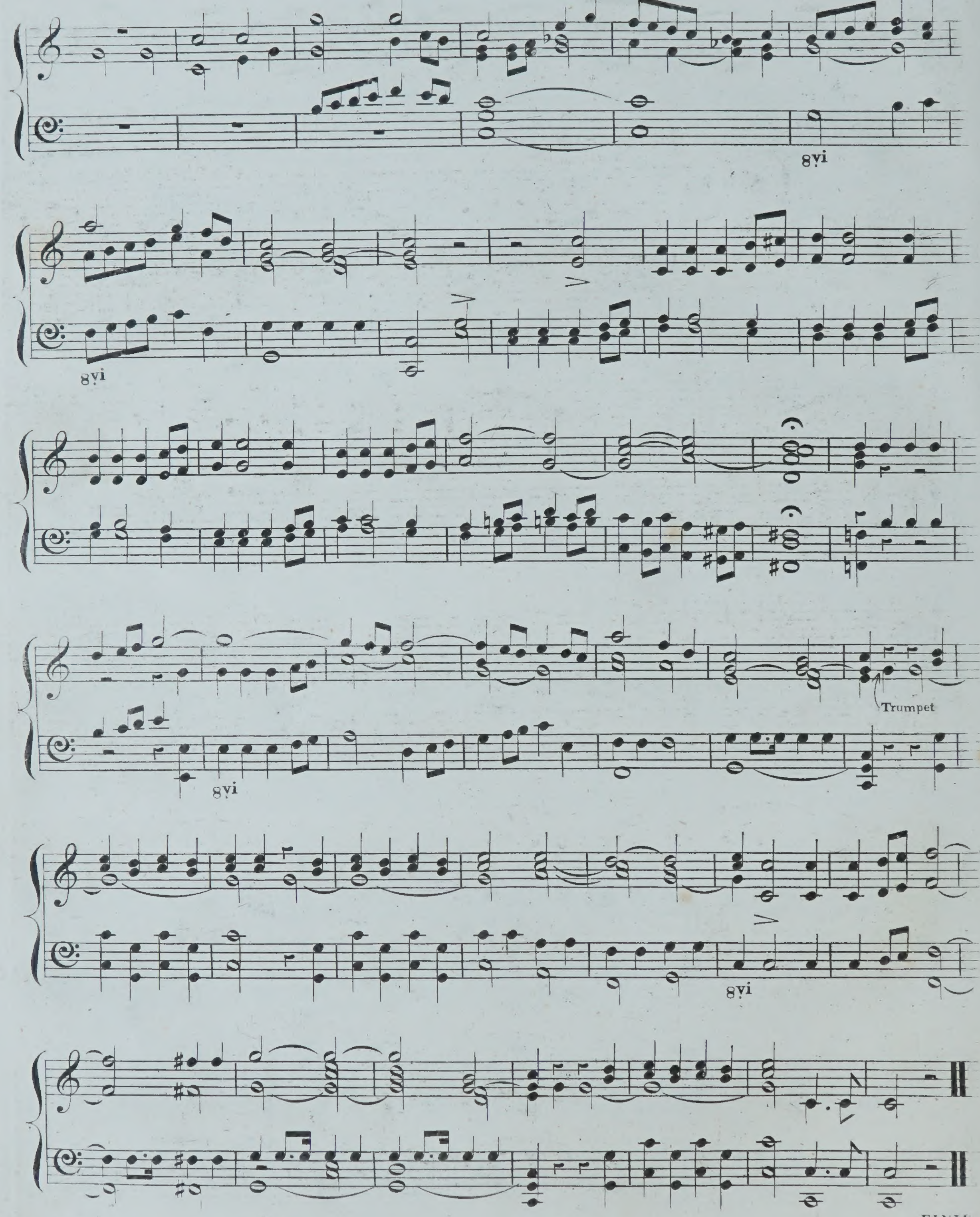
SCHICHT.
From the "Evening Service," Book 6, P. 14.

Allabreve.
Metr.e 96 = 𝅗𝅥



f Full without Trumpet
8vi
8vi
8vi
8vi


8vi
8vi
8vi
8vi

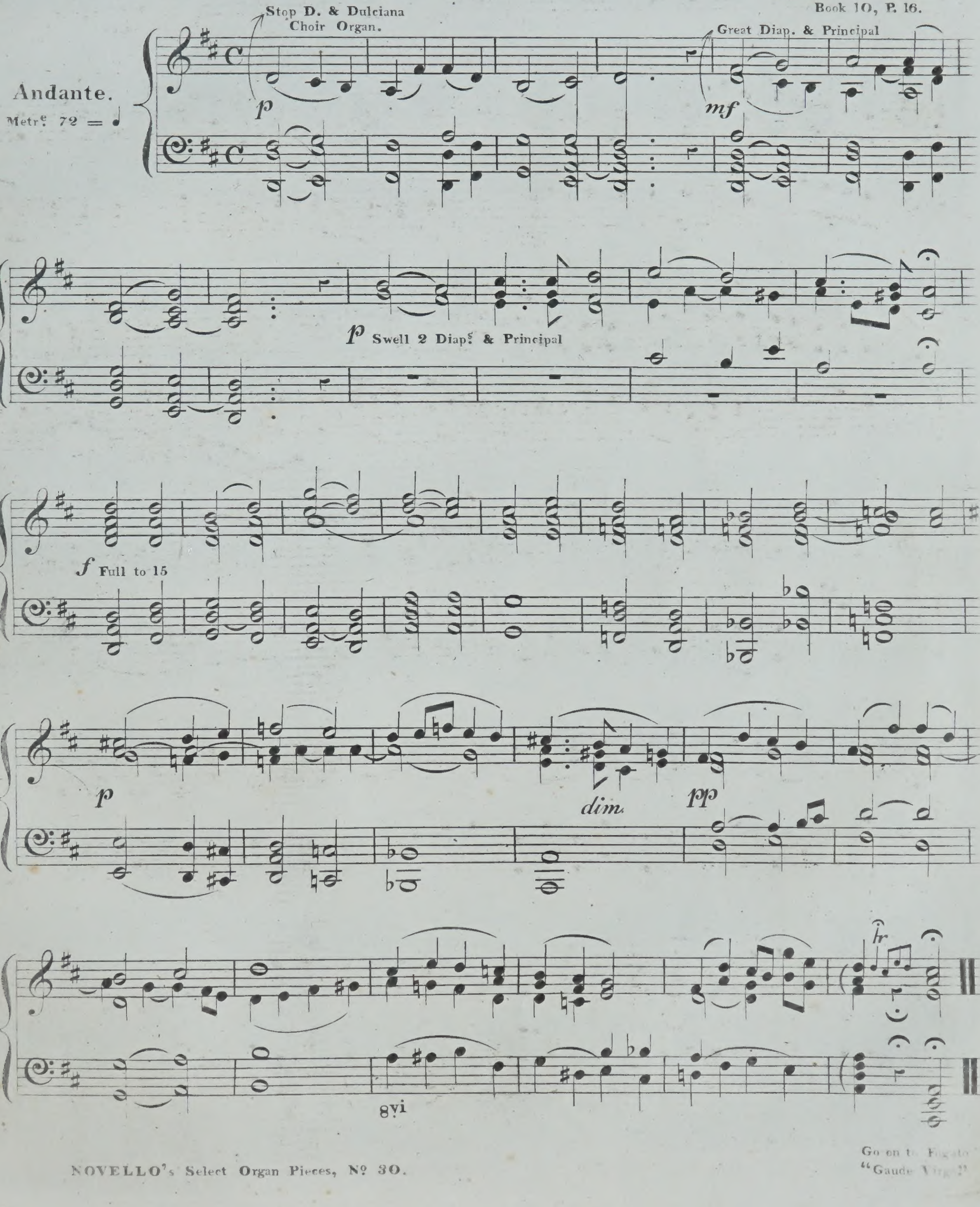

8vi
8vi
8vi
Trumpet
8vi

FINIS.

AVE REGINA.

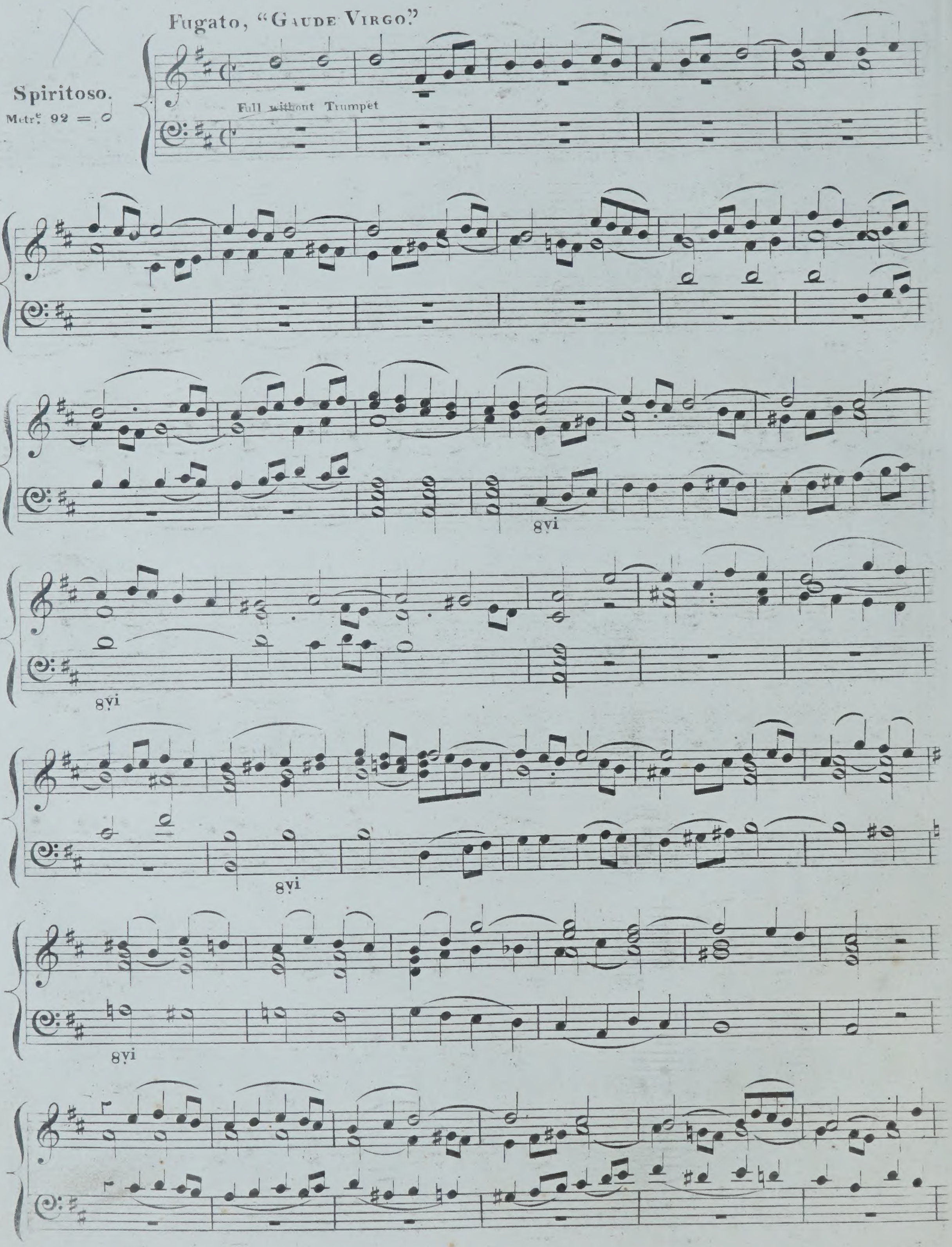
Verse and Chorus.

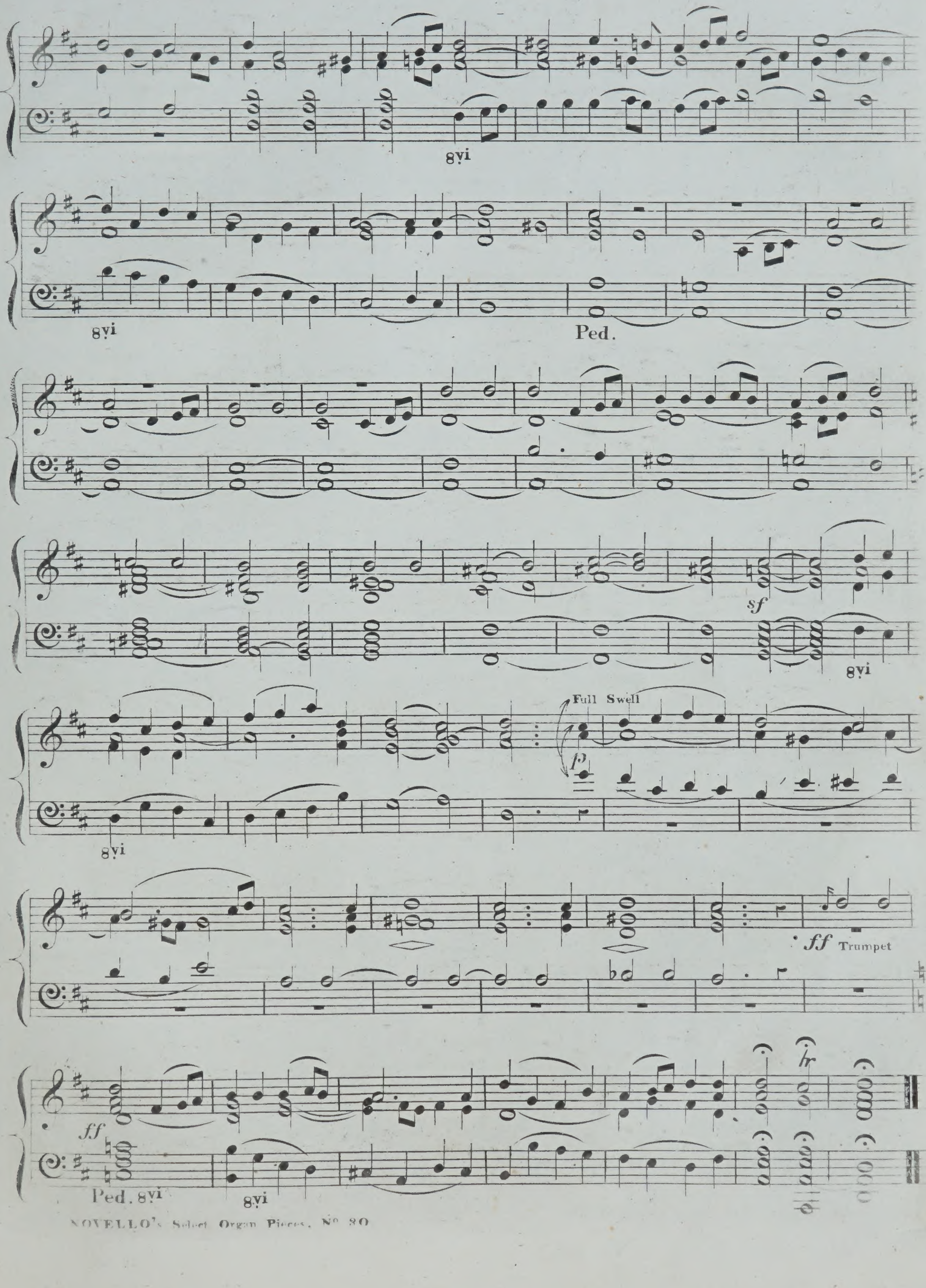
NOVELLO.
From the "Evening Service,"
Book 10, P. 16.


Andante.
Metr.e 72 = ♩
Stop D. & Dulciana
Choir Organ.
p
Great Diap. & Principal
mf
p Swell 2 Diap.s & Principal
f Full to 15
p
dim.
pp
8vi
tr

Go on to Fugato
"Gaude Virgo."

Fugato, "GAUDE VIRGO."


Spiritoso.
Metr.e 92 = 𝅗𝅥
Full without Trumpet
8vi
8vi
8vi
8vi

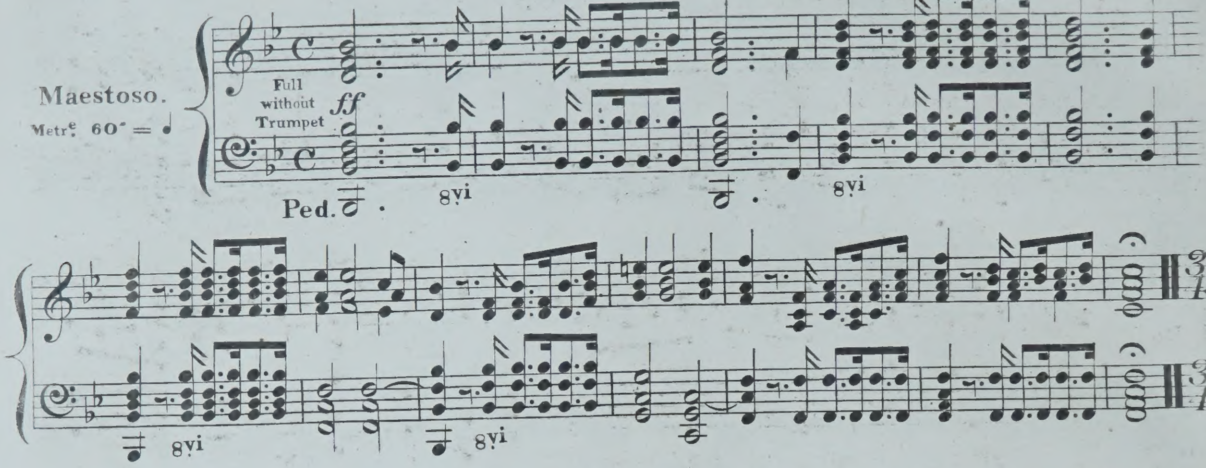

8vi
8vi
Ped.
sf
8vi
Full Swell
p
8vi
ff
Trumpet
tr
ff
Ped. 8vi
8vi

SPLENDOR PATRIS.

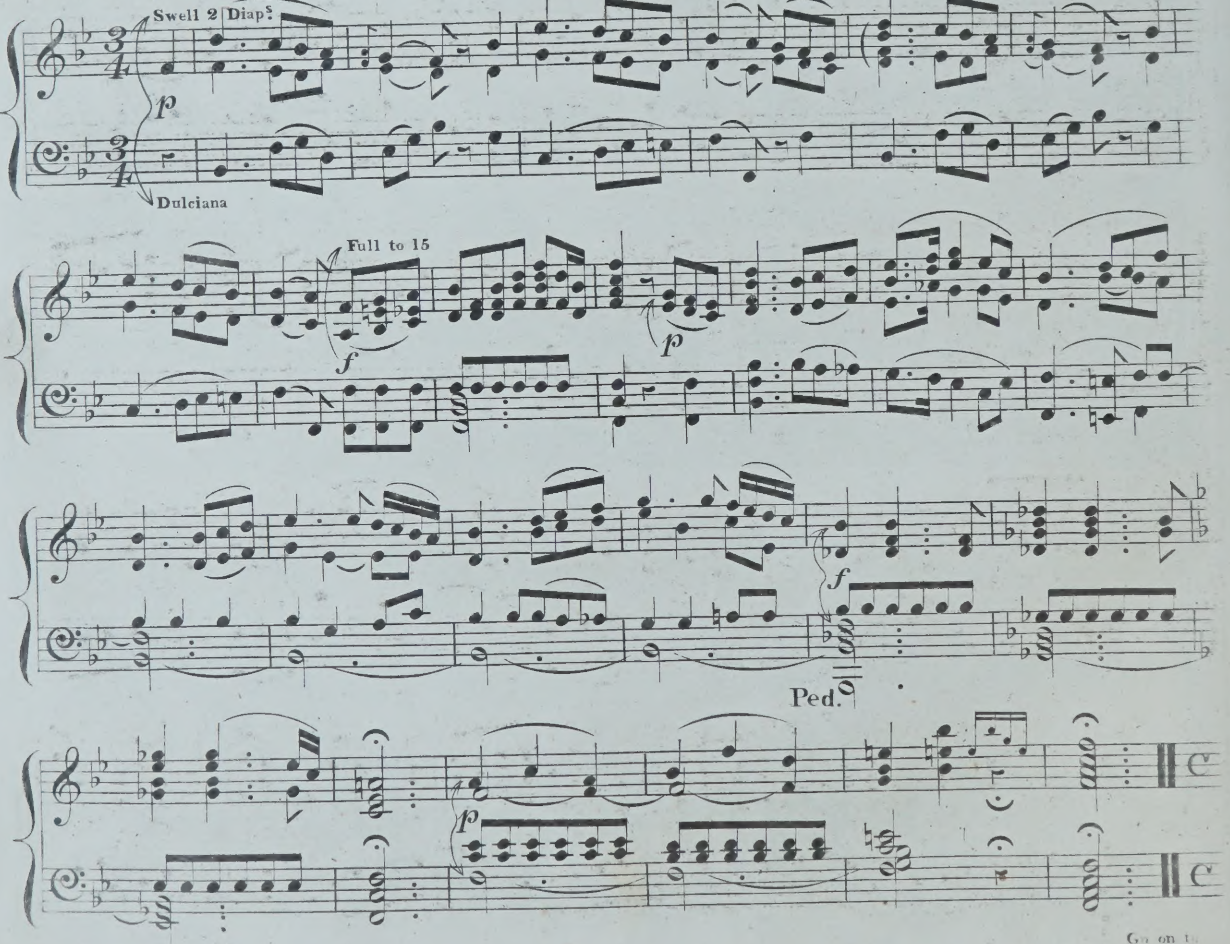
A Chorus, Trio and Fugue.

From "The Seasons."

HAYDN.
From the "Evening Service,"
Book 8, P. 26.

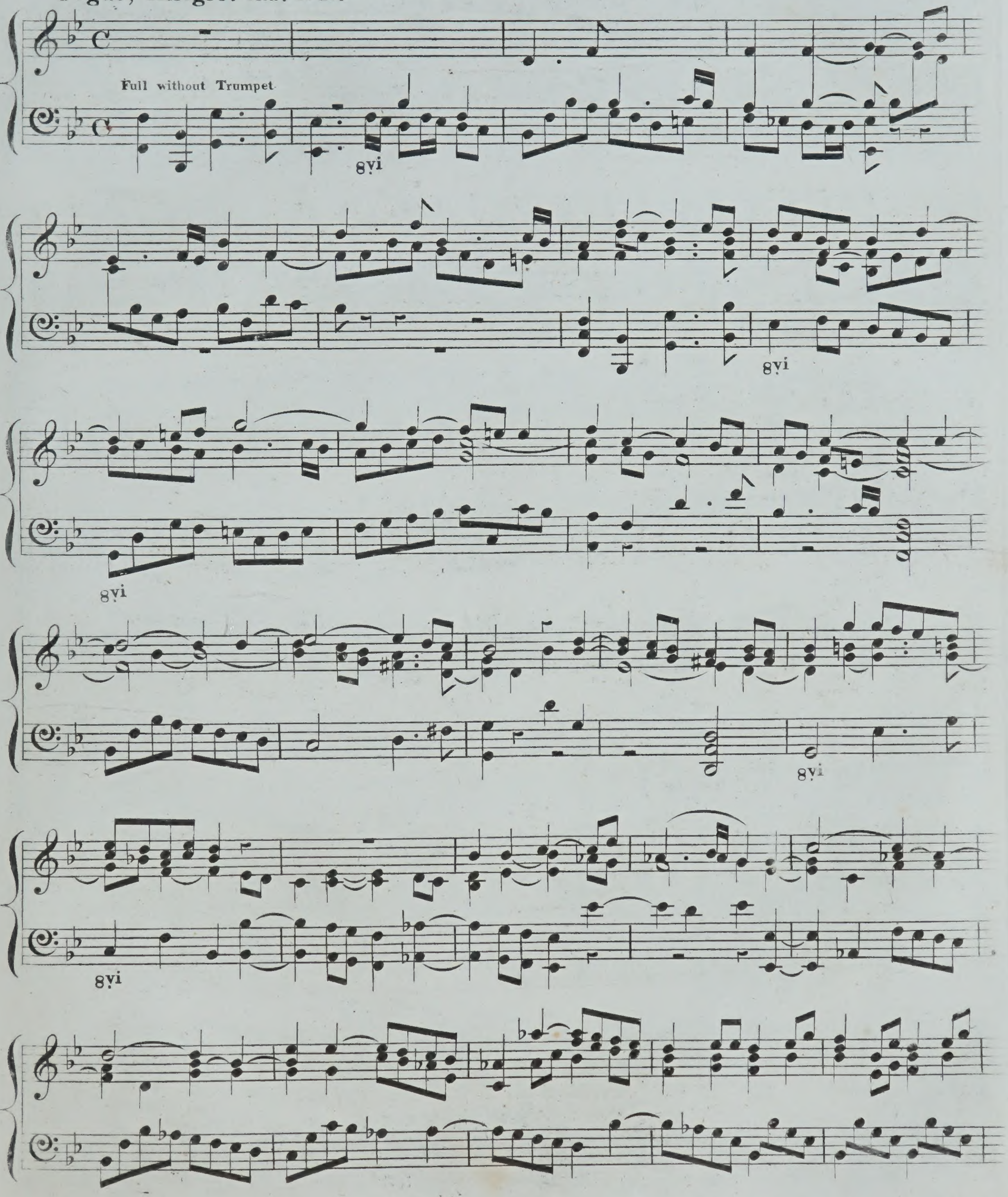

Maestoso.
Metr. 60 = ♩
Full without Trumpet
ff
Ped.
8vi
8vi
8vi
8vi

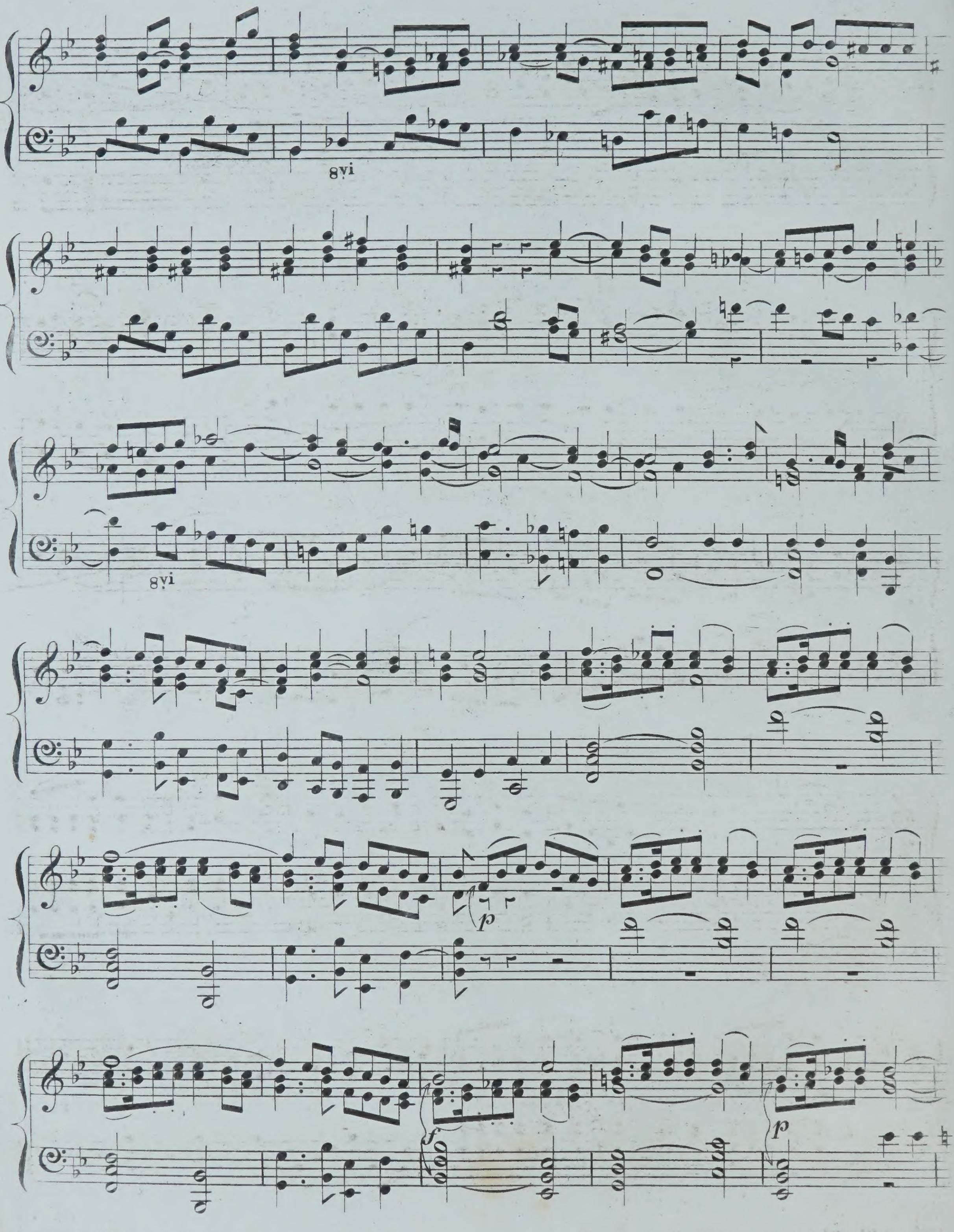
Trio, Poco Adagio. Metr. 58 = ♩

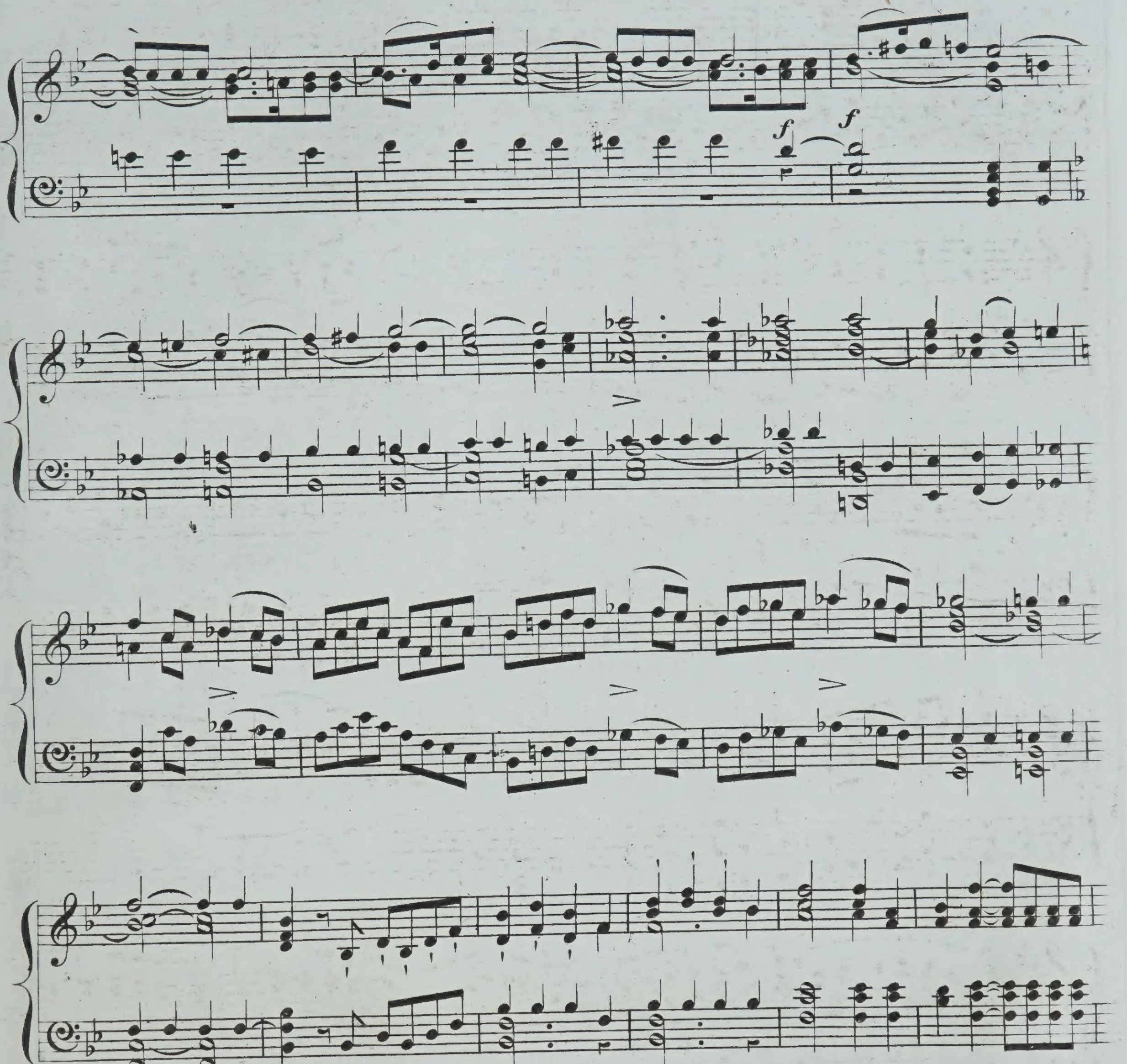

Swell 2 Diaps.
p
Dulciana
Full to 15
f
p
f
Ped.
p

Go on to Fugue.

Fugue, Allegro. Metr.e 88 = ♩


Full without Trumpet
8vi
8vi
8vi
8vi
8vi


8vi
8vi
p
f
p



FINIS.

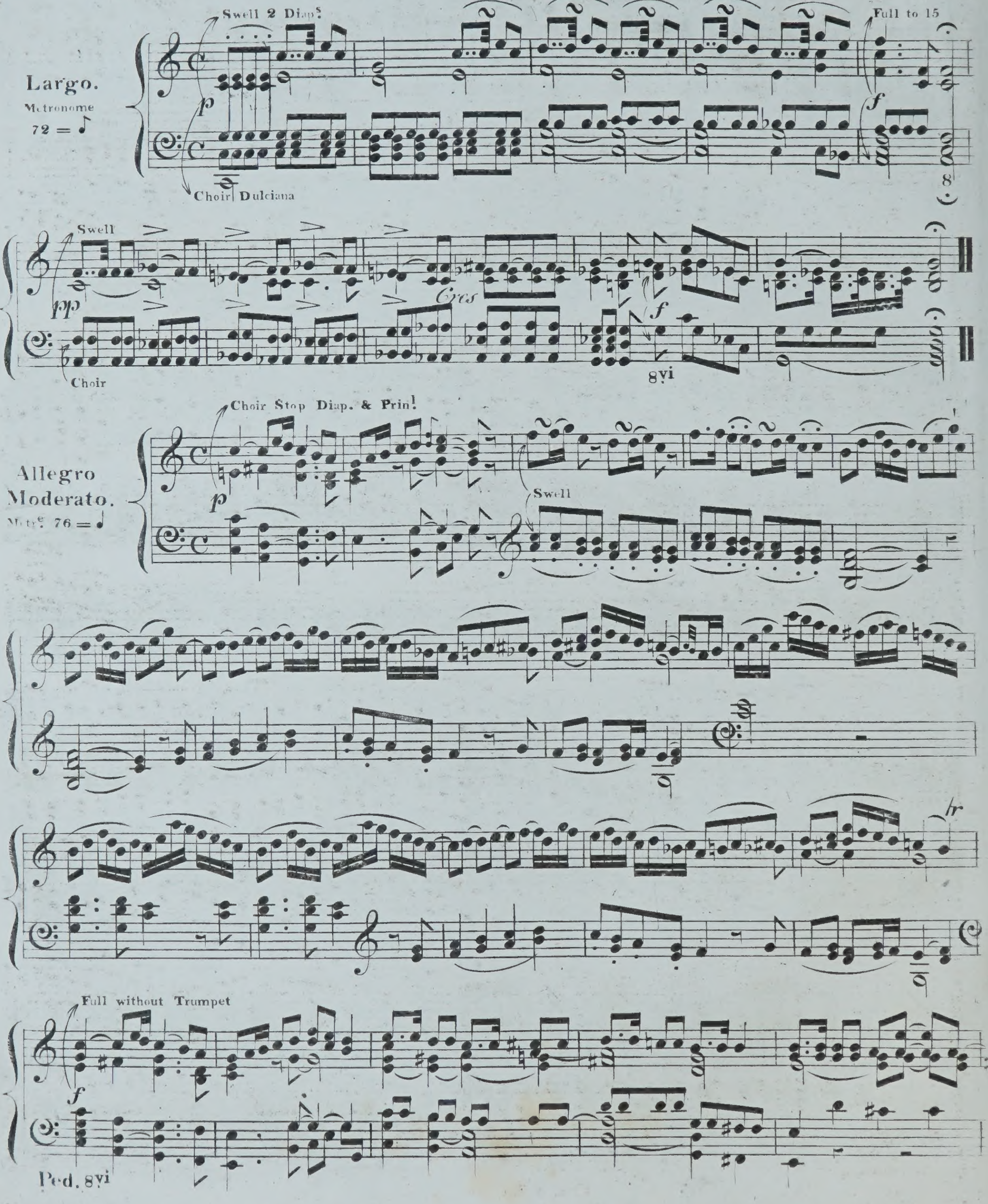
End of Book 5.
(To be continued.)

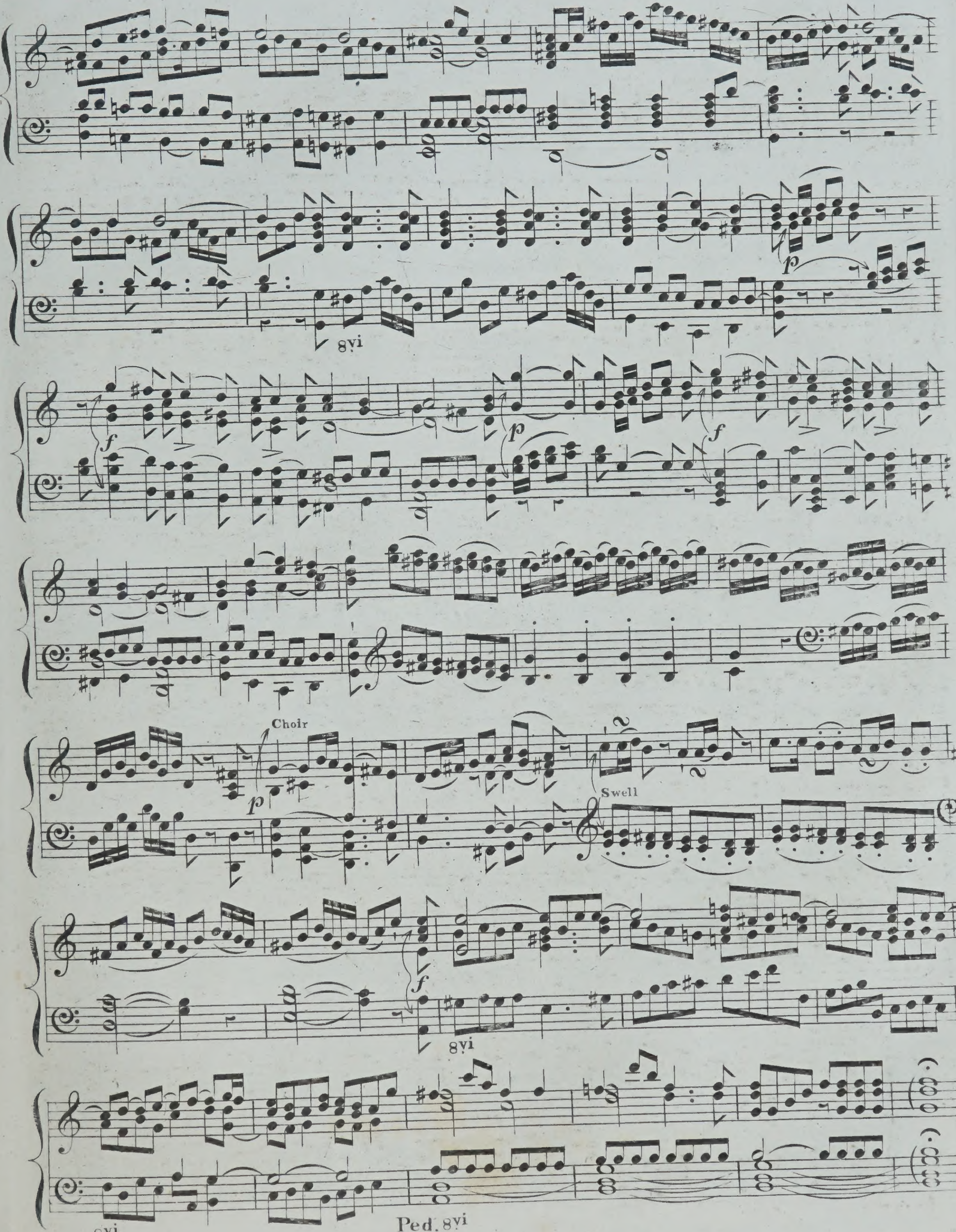
KYRIE.

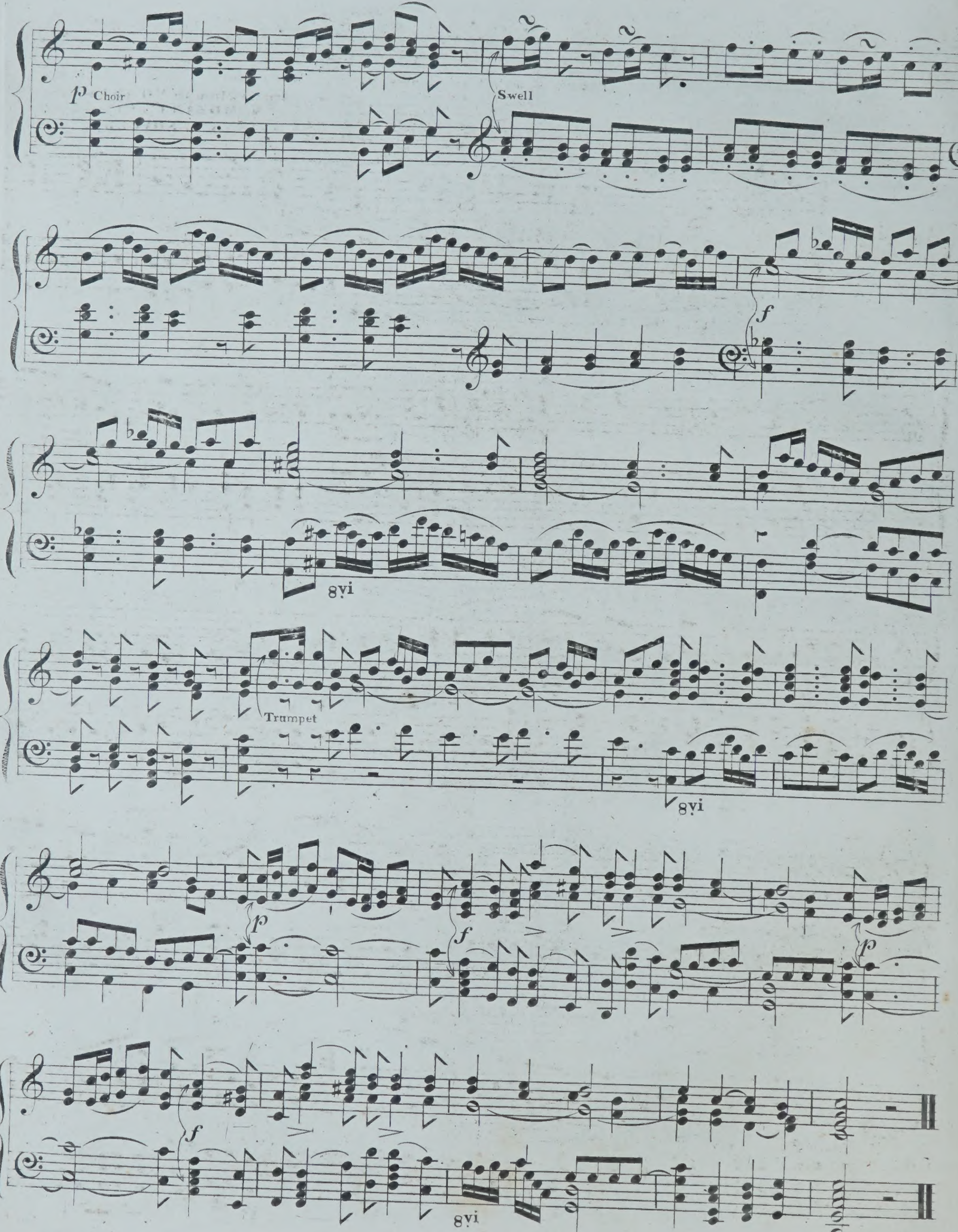
Introductory Movement and Chorus.

HAYDN.

From "The 2nd Mass"


Largo.
Metronome 72 = ♪
Swell 2 Diaps
p
Choir Dulciana
Full to 15
f
8
Swell
pp
Cres
Choir
f
8vi
Choir Stop Diap. & Prinl
Allegro Moderato.
Mtre 76 = ♩
p
Swell
tr
Full without Trumpet
f
Ped. 8vi


8vi
p
f
p
f
Choir
p
Swell
f
8vi
8vi
Ped. 8vi

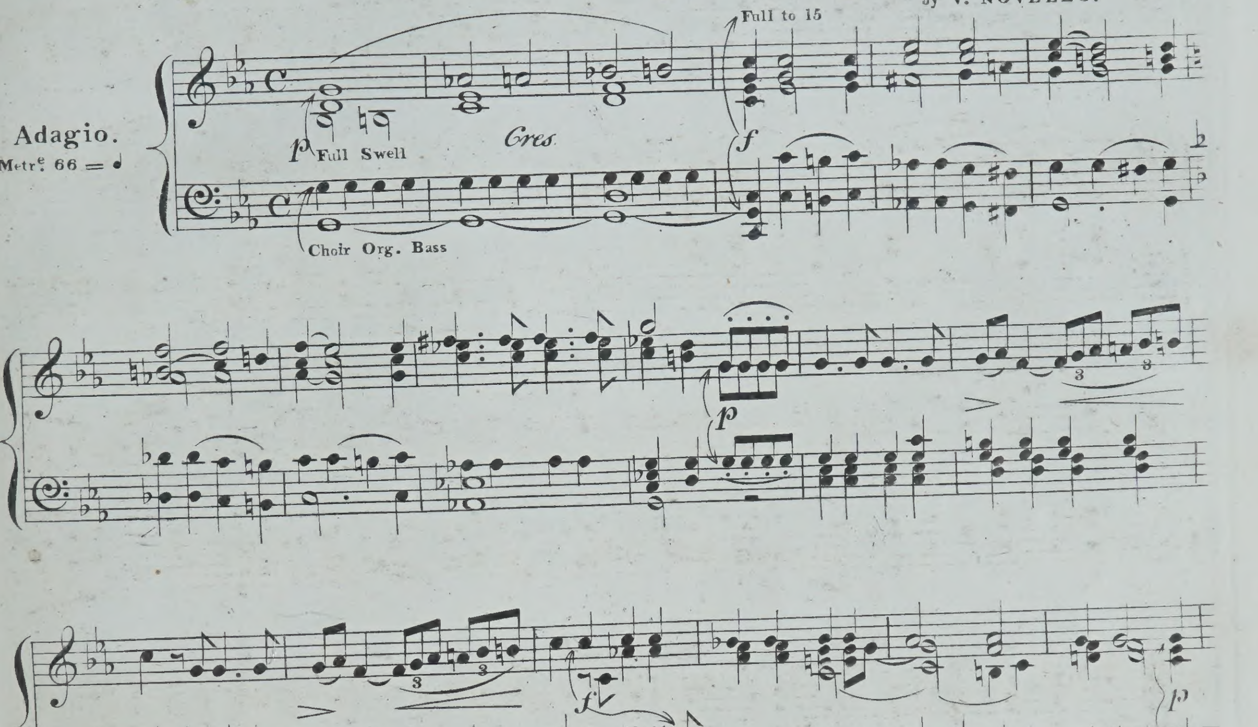

p Choir
Swell
f
8vi
Trumpet
8vi
p
f
p
f
8vi

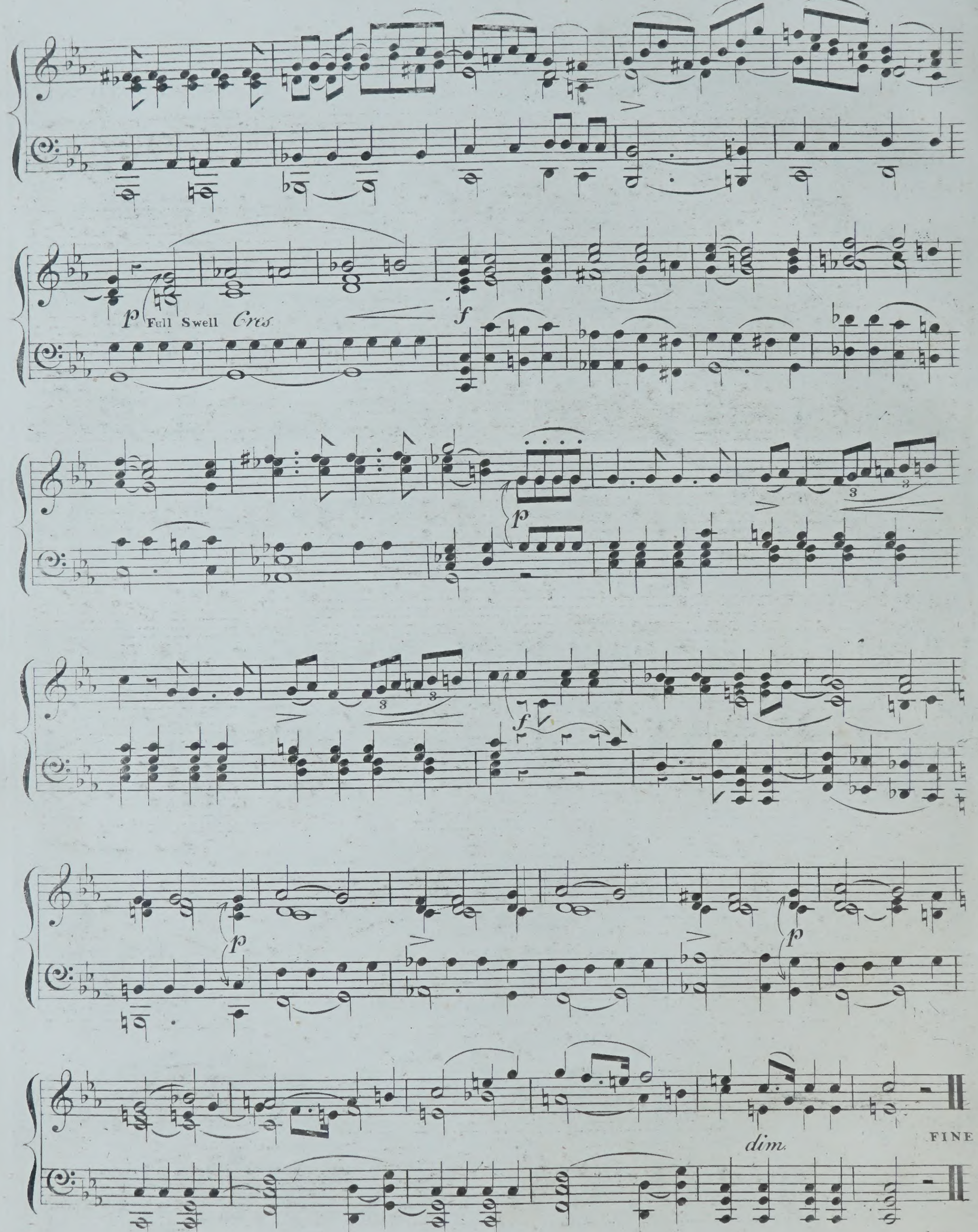
O EXAUDI NOS, JESU.

Choral Motett.

From the Evening Service, Book 11.

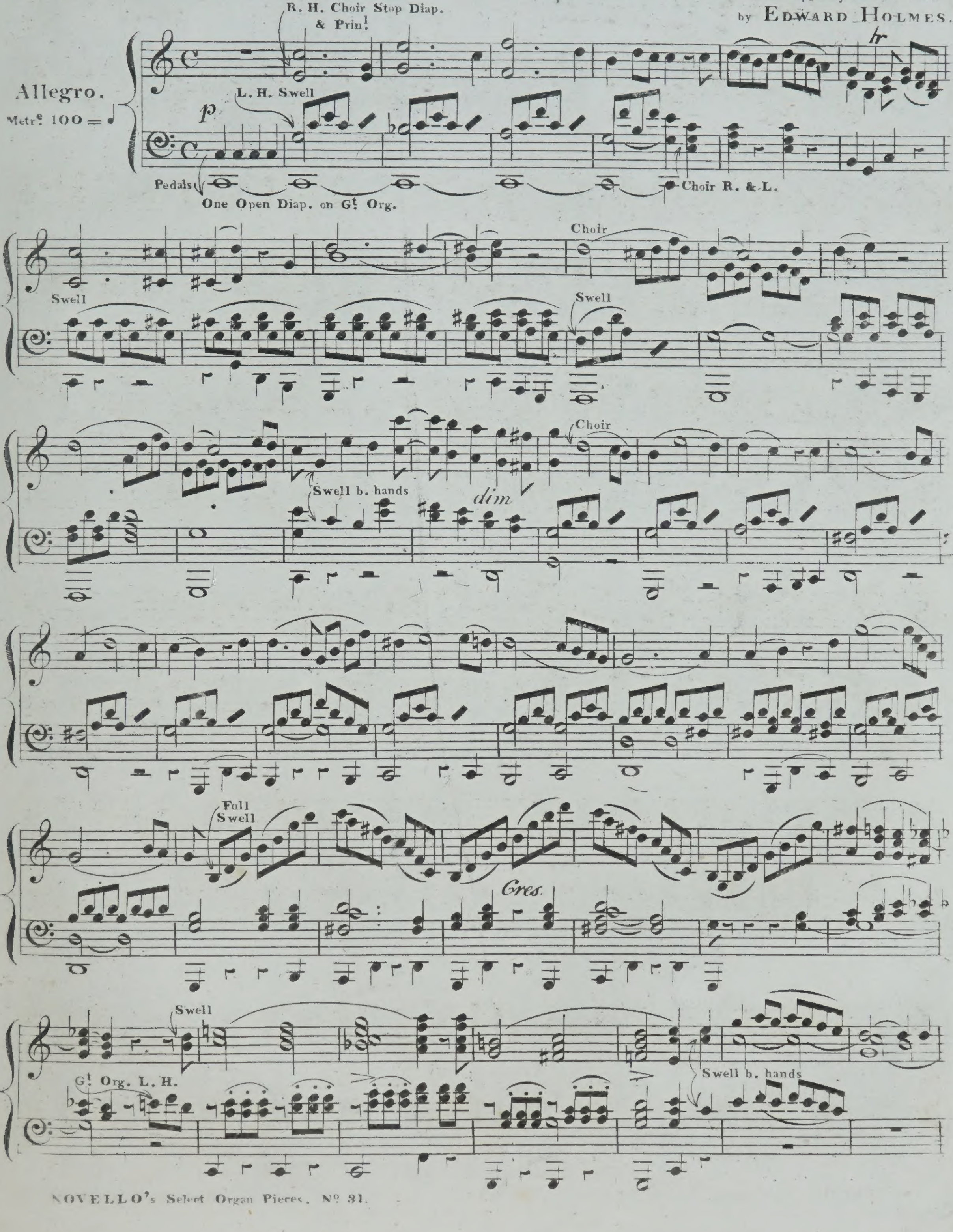
Arranged from the "O Voto Tremendo"
in MOZART's "Idomeneo"
by V. NOVELLO.

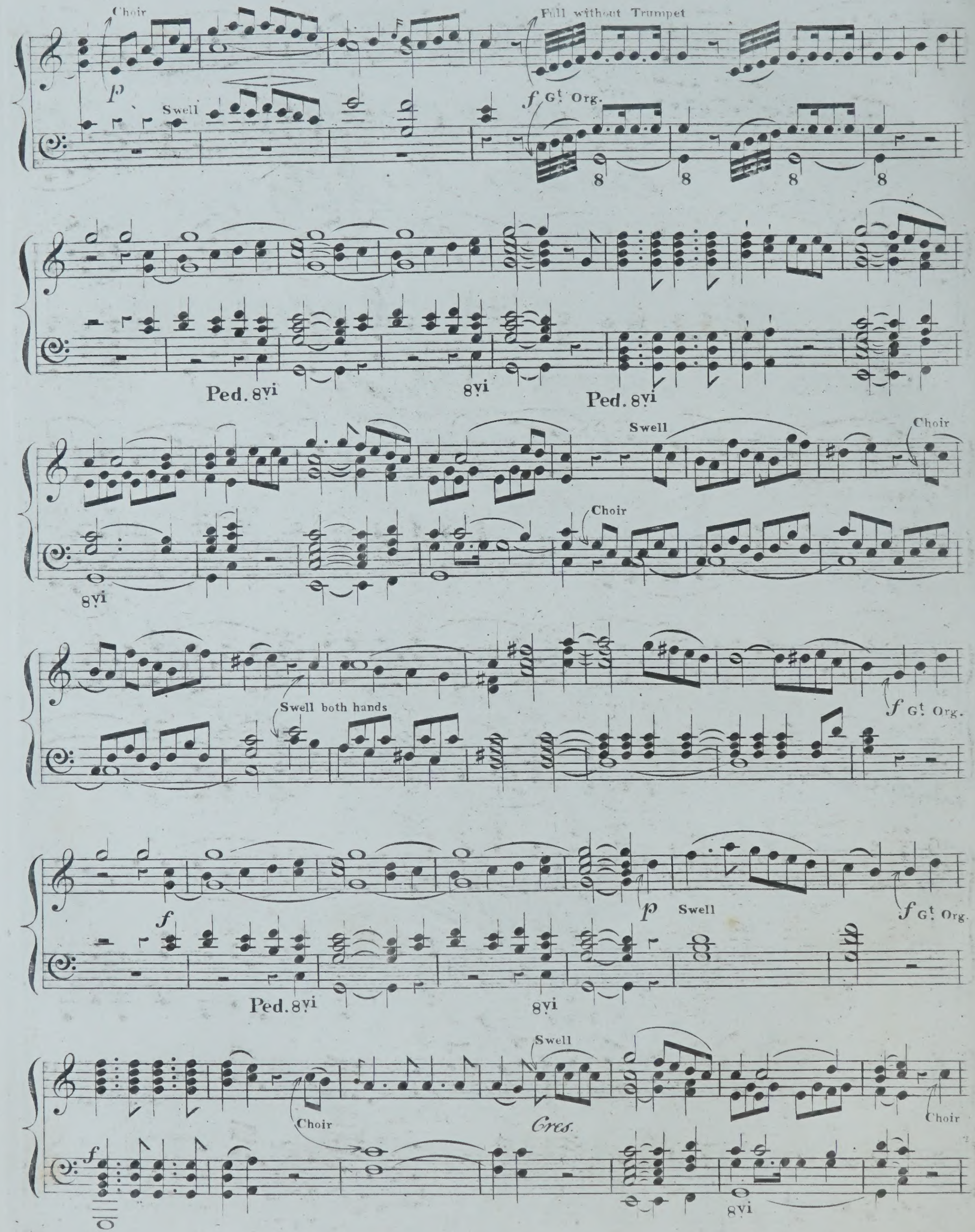

Adagio.
Metre. 66 = ♩
Full to 15
p Full Swell
Cres.
f
Choir Org. Bass
p
f
p
p
tr
dolce
f
p

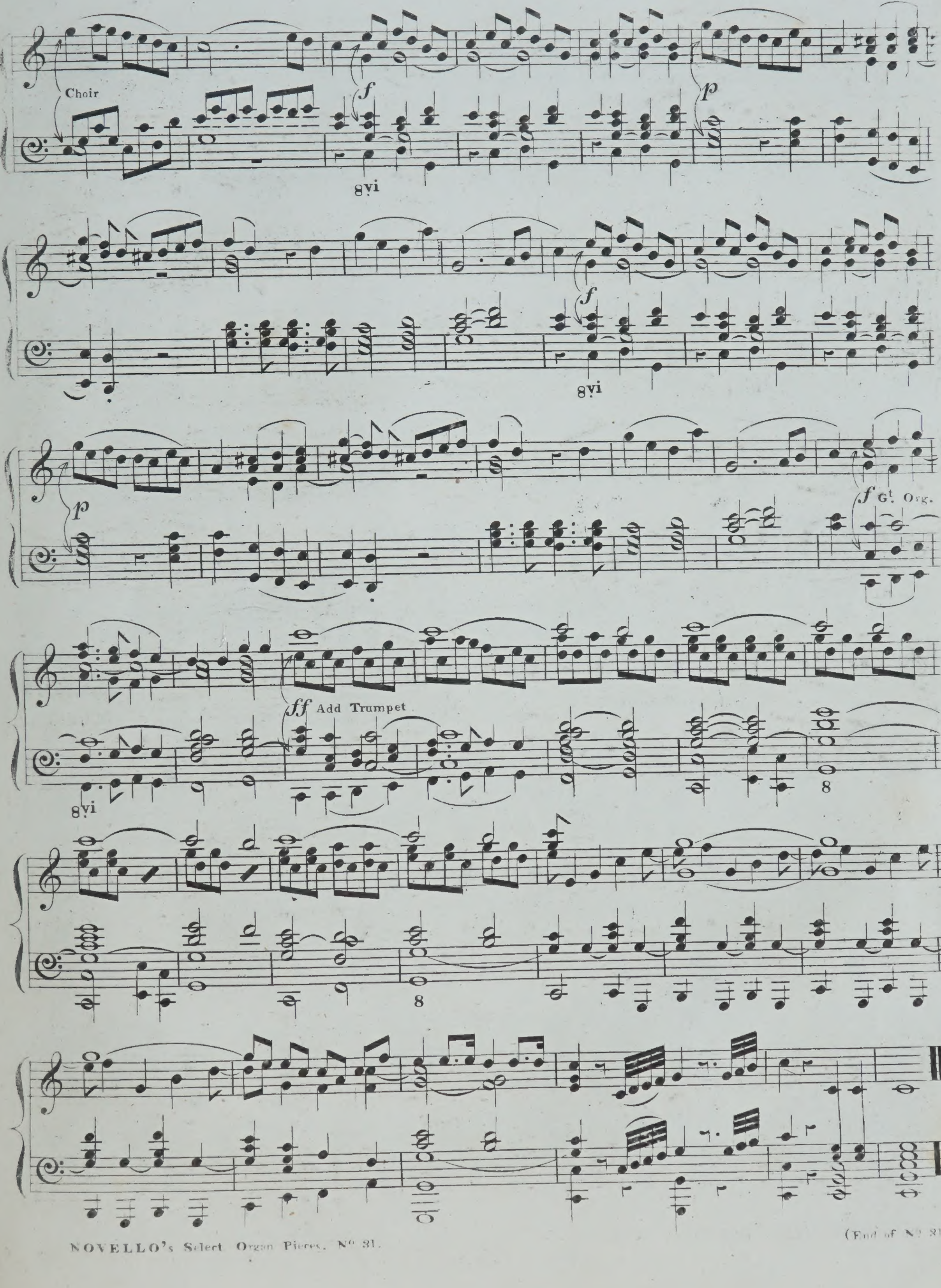

p
Full Swell
Cres
f
p
p
f
p
p
dim.
FINE

THE SECOND FINALE
in
"La Clemenza di Tito."
by **MOZART.**

Arrd expressly for this Work
by **EDWARD HOLMES.**


Allegro.
Metre 100 = ♩
R. H. Choir Stop Diap. & Prinl.
L. H. Swell
p
Pedals
One Open Diap. on Gt. Org.
Choir R. & L.
tr
Swell
Choir
Swell
Swell b. hands
dim
Choir
Full Swell
Cres.
Swell
Gt. Org. L. H.
Swell b. hands


Choir
p
Swell
Full without Trumpet
f Gt. Org.
8
8
8
8
Ped. 8vi
8vi
Ped. 8vi
Swell
Choir
Choir
8vi
Swell both hands
f Gt. Org.
f
p
Swell
f Gt. Org.
Ped. 8vi
8vi
Swell
Choir
Cres.
Choir
f
8vi


Choir
f
8vi
p
f
8vi
p
f Gt. Org.
ff Add Trumpet
8vi
8
8

(End of No. 31.)

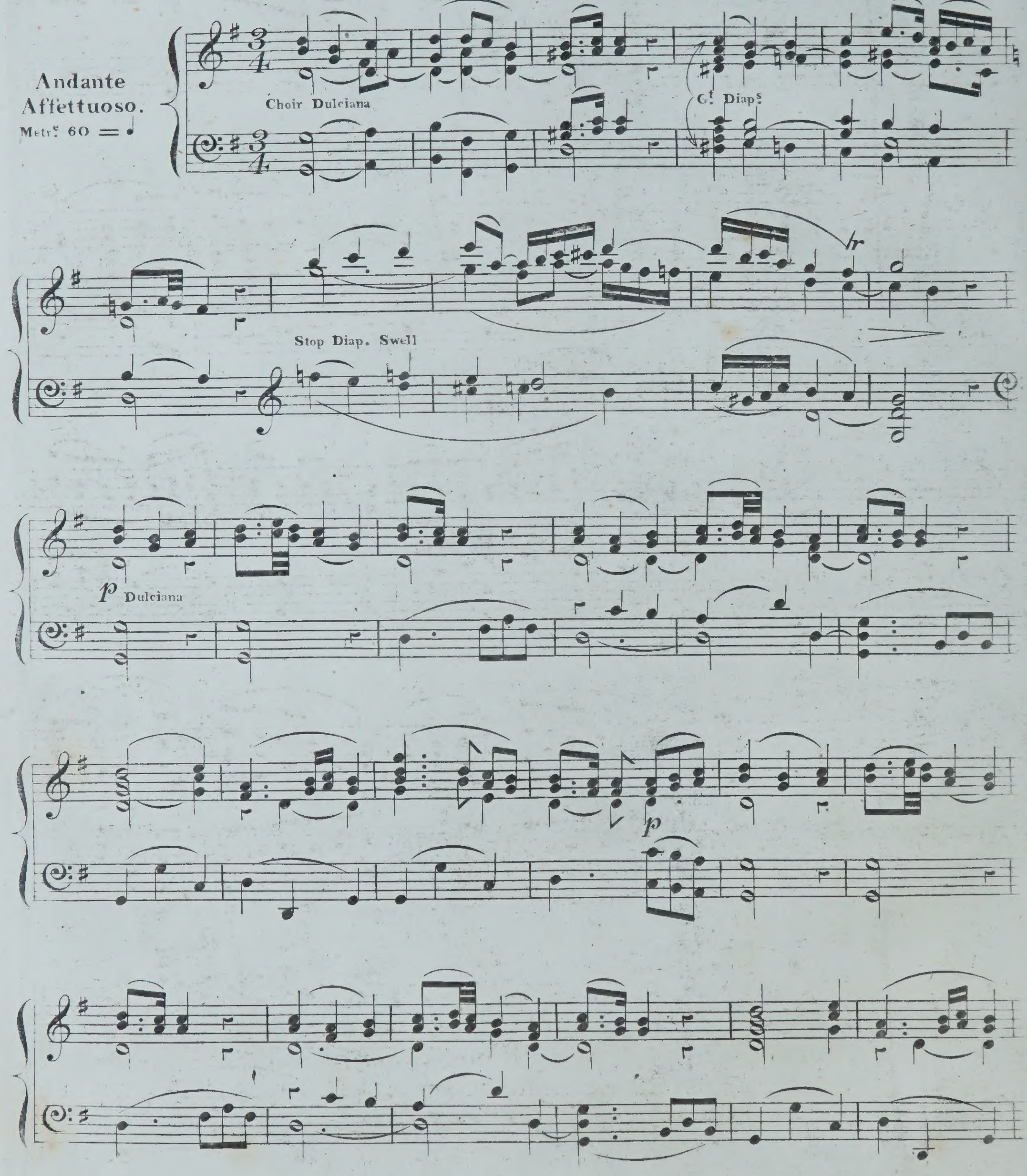
TE ERGO QUÆSUMUS.

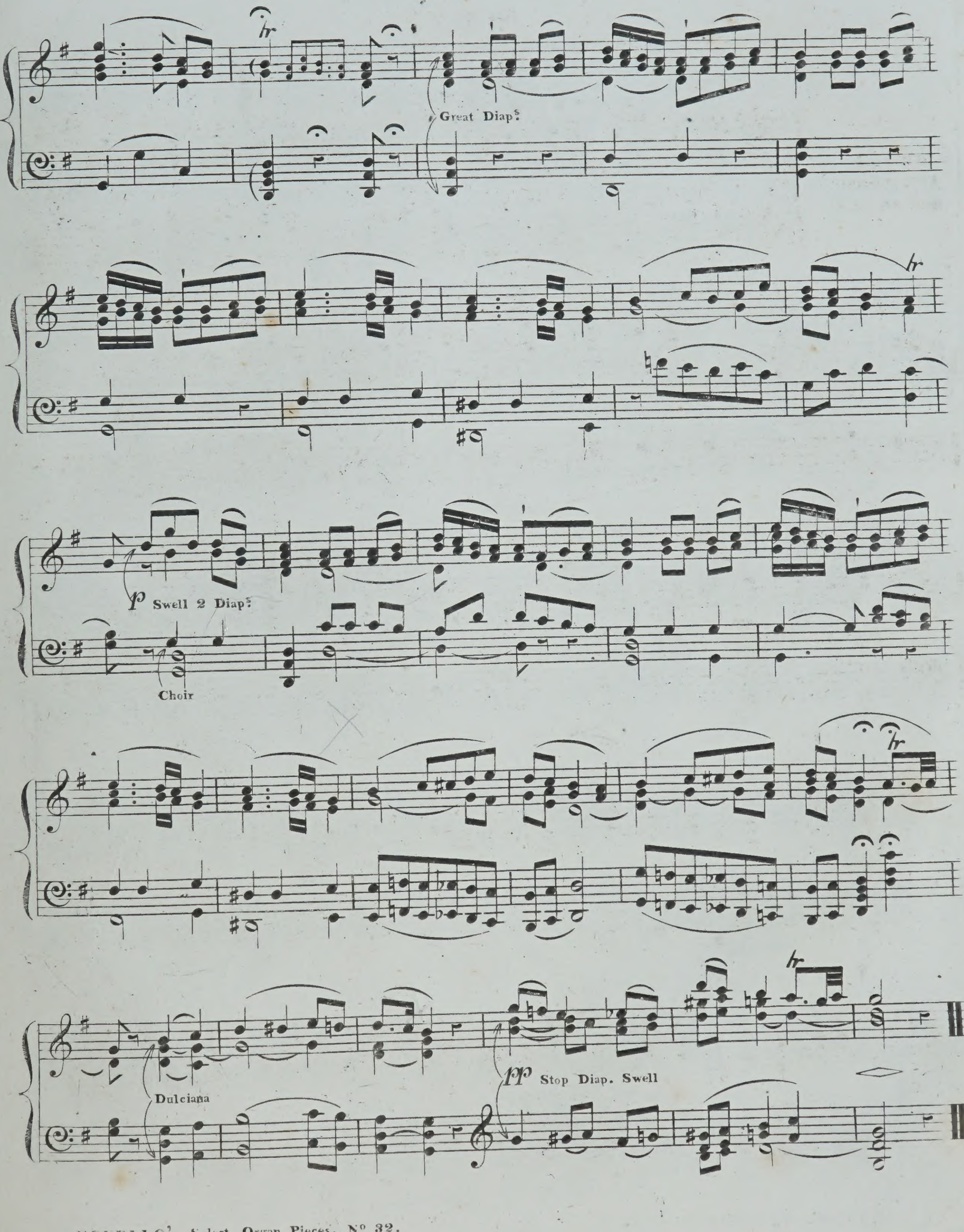
Duett for Two Trebles.

From the "Evening Service," Book II, Page 28.

PORTOGALLO,
with additions
by **V. NOVELLO.**

Andante Affettuoso.
Metr.e 60 = ♩


Choir Dulciana
Gt Diaps
Stop Diap. Swell
tr
p Dulciana
p

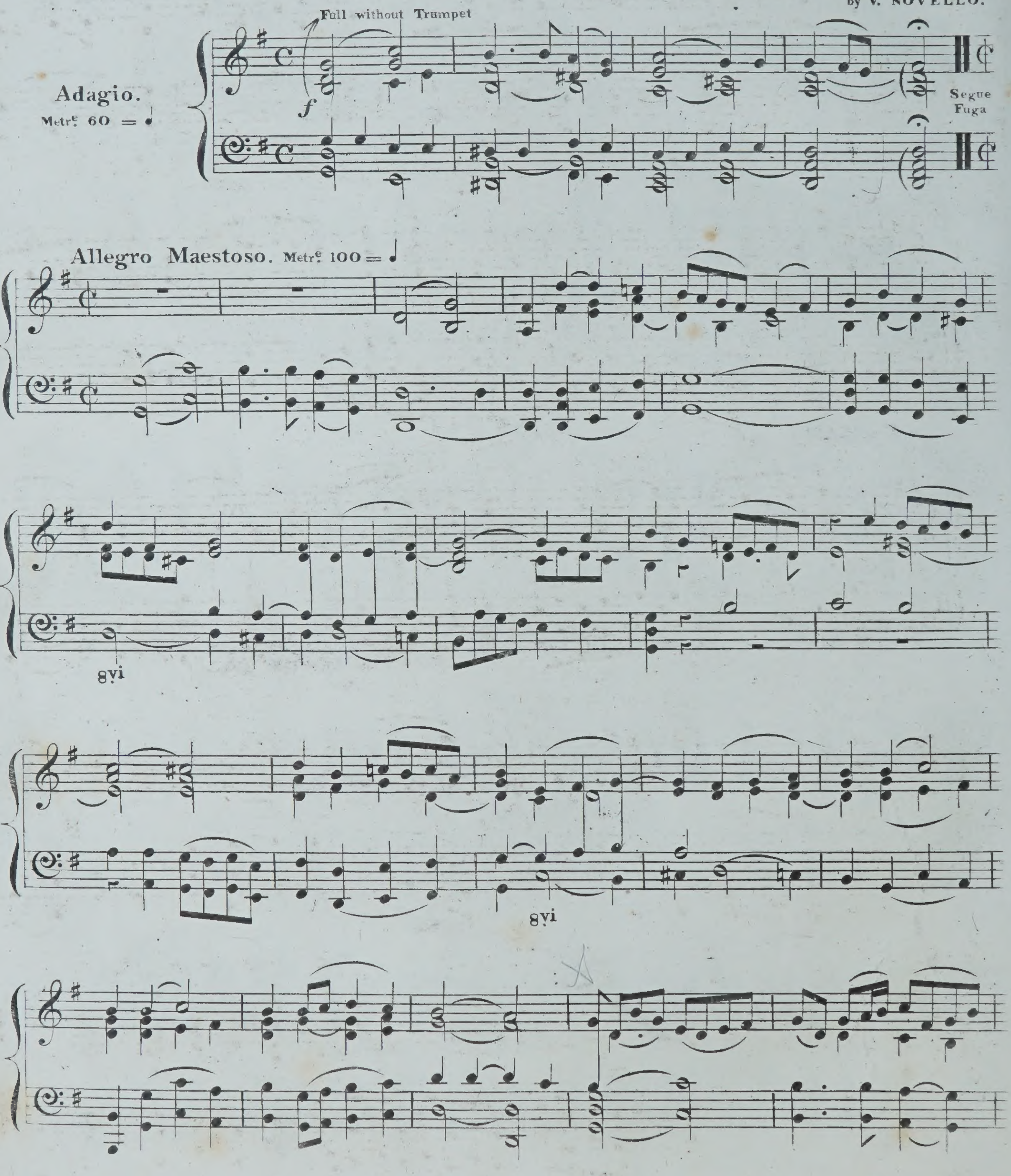

Great Diap.s
p Swell 2 Diap.s
Choir
Dulciana
pp Stop Diap. Swell

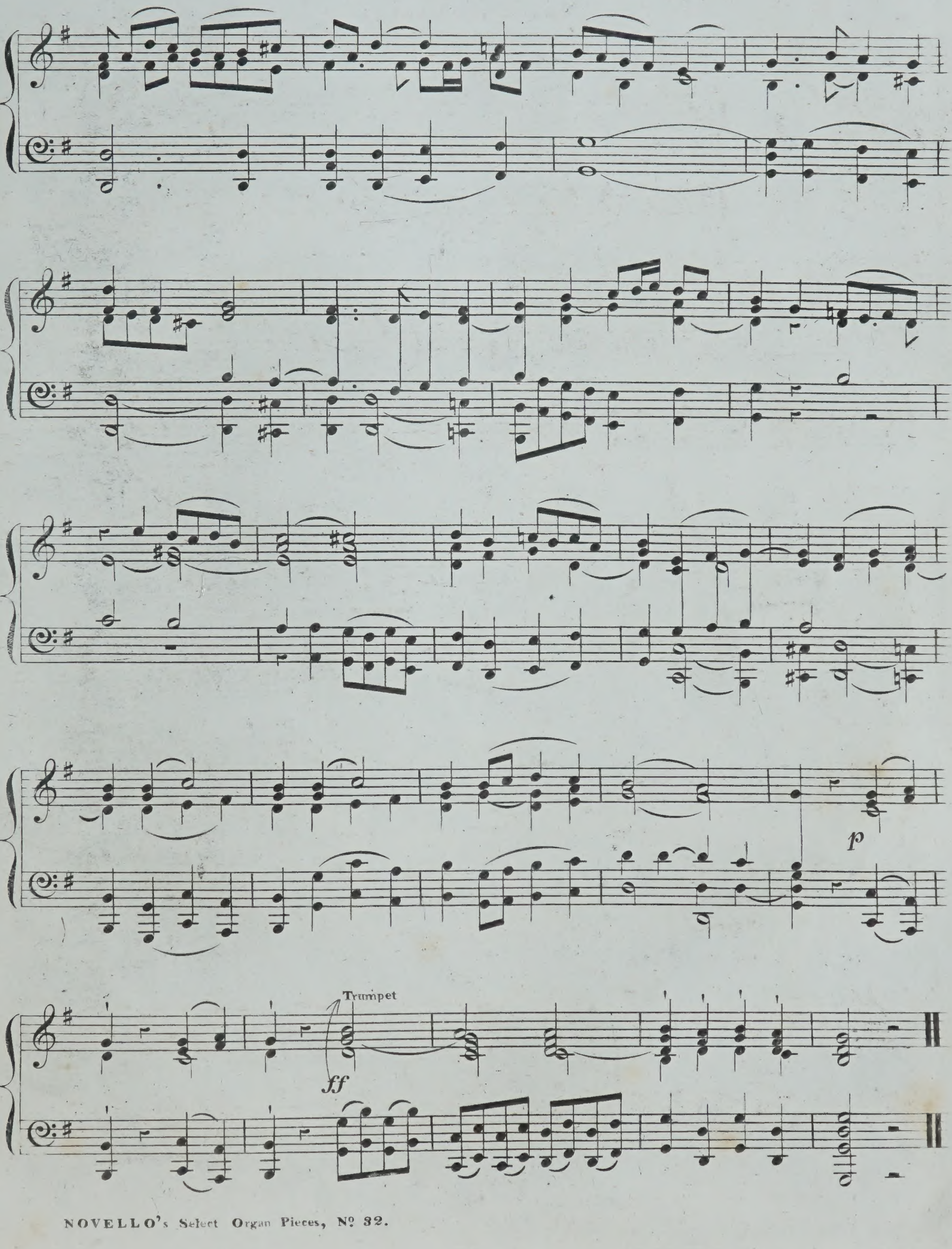
MAGNUS DOMINUS.

Fugue

From the Evening Service, Book II.

PORTOGALLO,
with additions
by V. NOVELLO.


Full without Trumpet
f
Adagio.
Metr. 60 = ♩
Segue Fuga
Allegro Maestoso. Metr. 100 = ♩
8vi
8vi

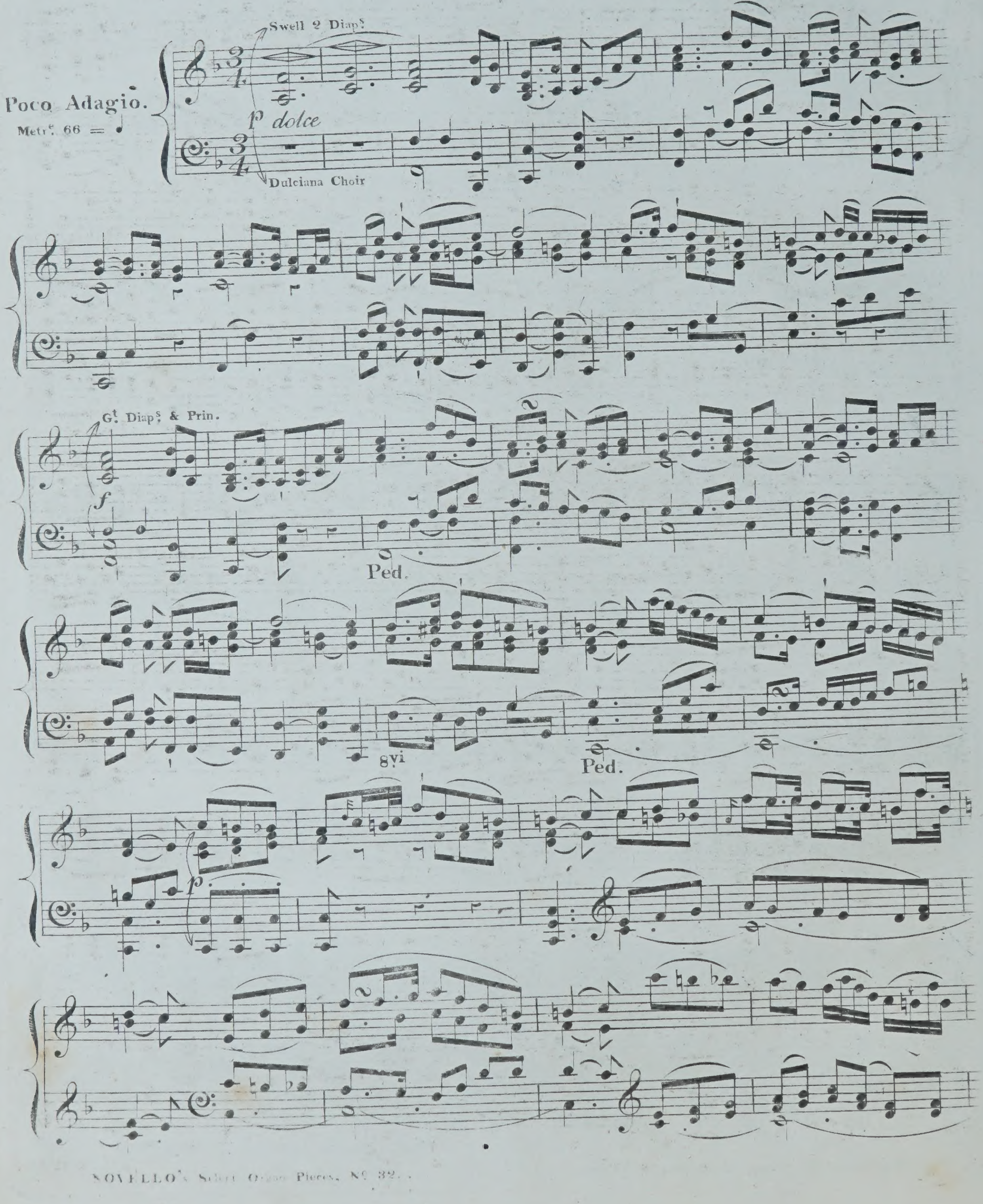

p
Trumpet
ff

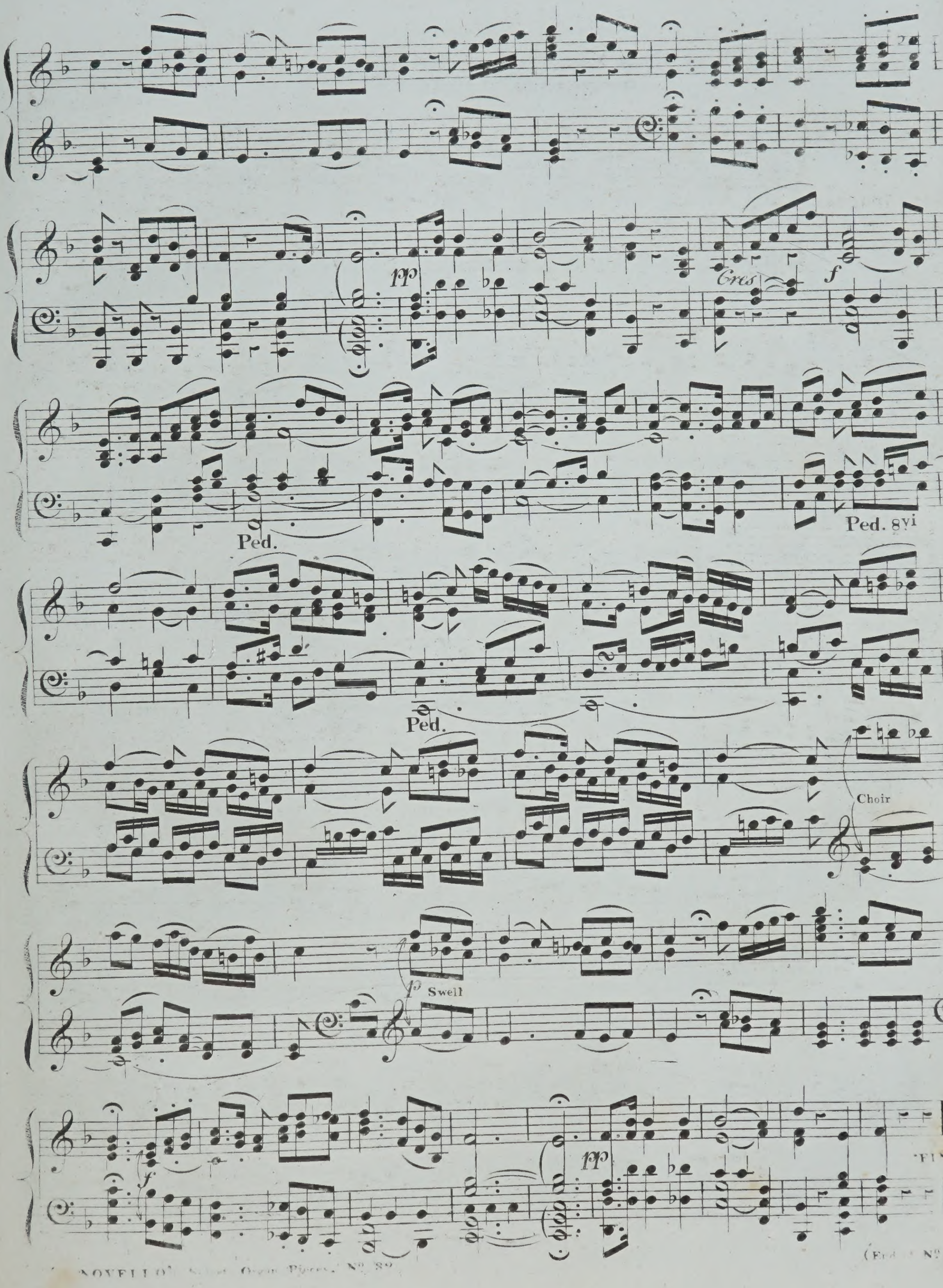
DEUS NOSTER.

Tenor Solo, Quartett and Chorus.

From the Evening Service, Book 11.

Arranged from
HAYDN's "Seasons"
by V. NOVELLO.


Poco Adagio.
Metr. 66 = ♩
Swell 2 Diaps.
p dolce
Dulciana Choir
Gt. Diaps. & Prin.
f
Ped.
8vi
Ped.
p


pp
Cres
f
Ped.
Ped. 8vi
Ped.
Choir
p Swell
pp
FINE

(End of No. 32)

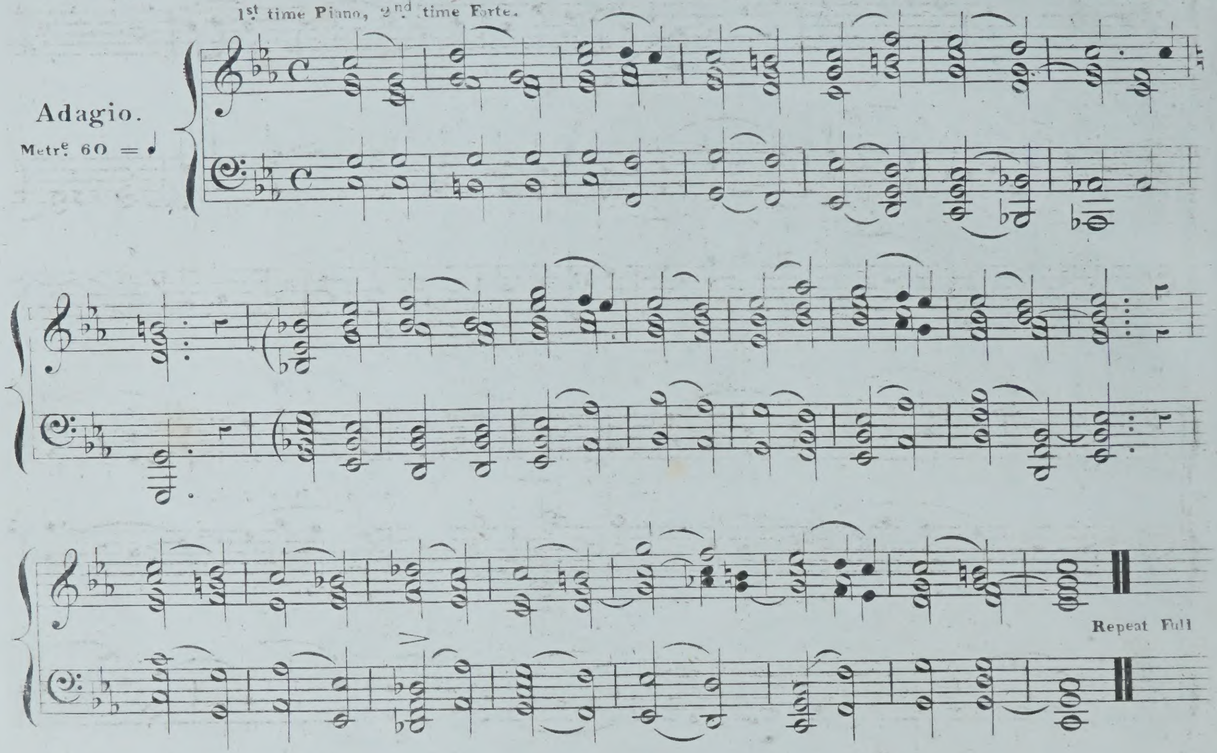
TANTUM ERGO.

In C Minor.

Quartett and Chorus.

From the Evening Service, Book 10.

NOVELLO.

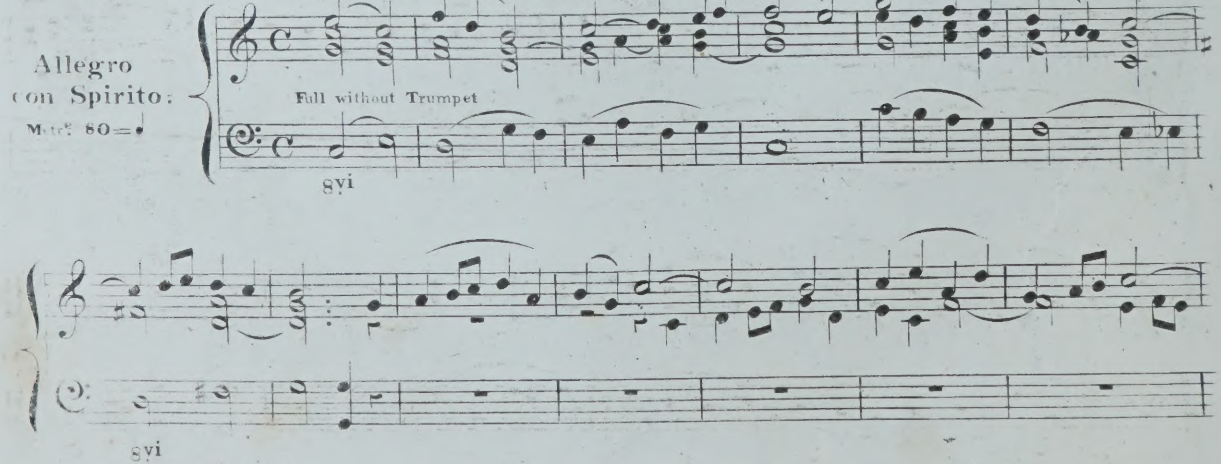

1st time Piano, 2nd time Forte.
Adagio.
Metre 60 = ♩
Repeat Full

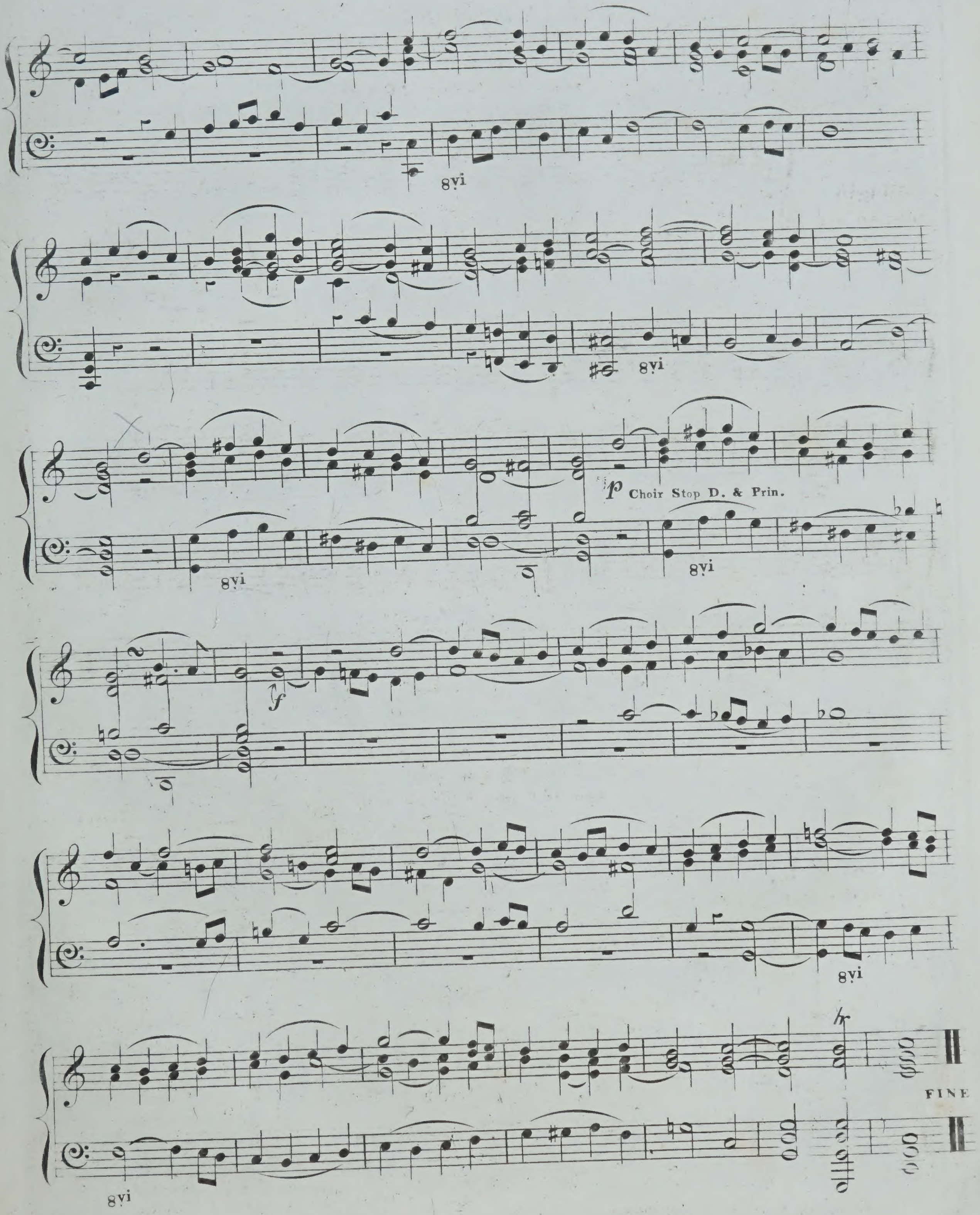
NUNC DIMITTIS.

Chorus.

From the Evening Service, Book 10.

NOVELLO.


Allegro con Spirito:
Metre 80 = ♩
Full without Trumpet
8vi
8vi

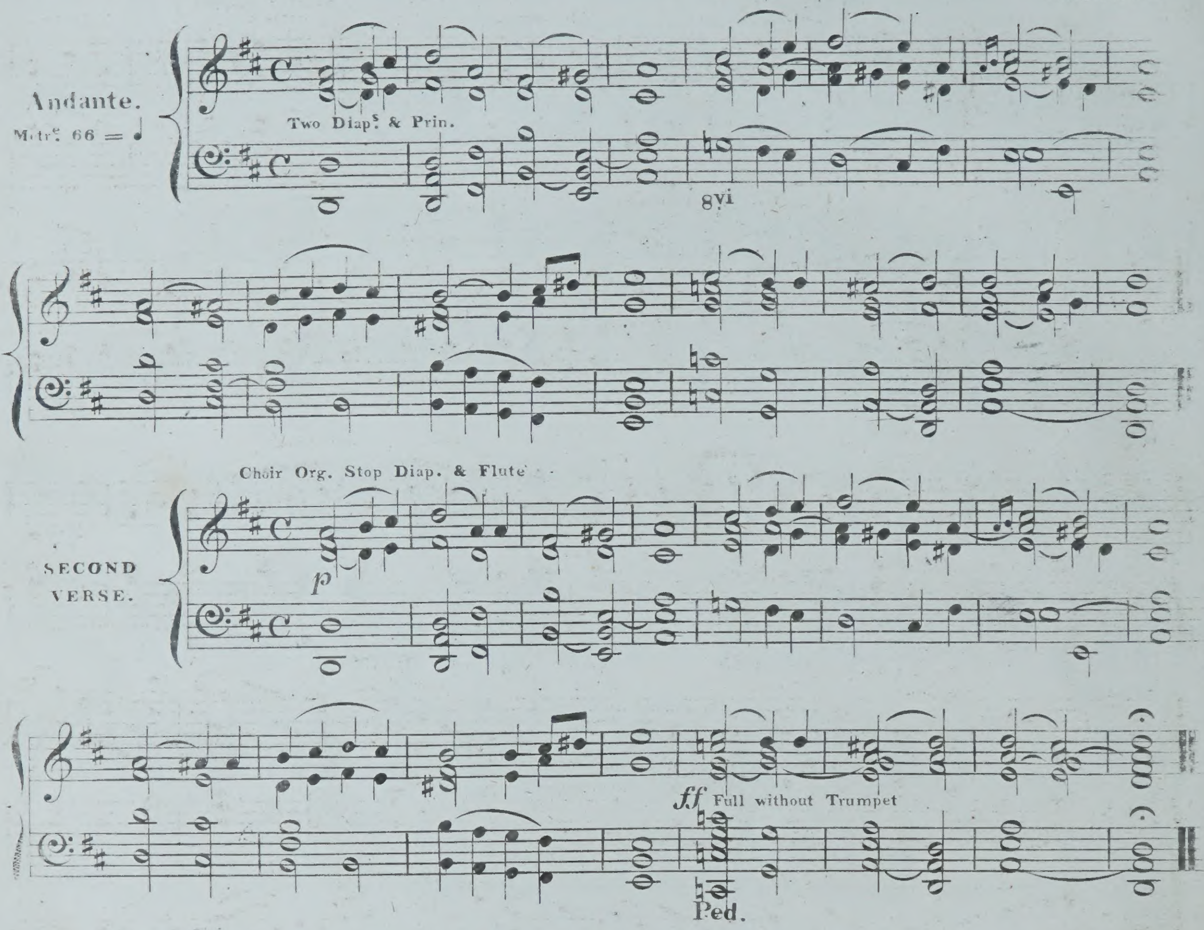

8vi
8vi
8vi
8vi
p Choir Stop D. & Prin.
8vi
f
8vi
8vi
tr
FINE

TE LUCIS ANTE.

Hymn for 4 Voices.

From the Evening Service, Book 10.

NOVE

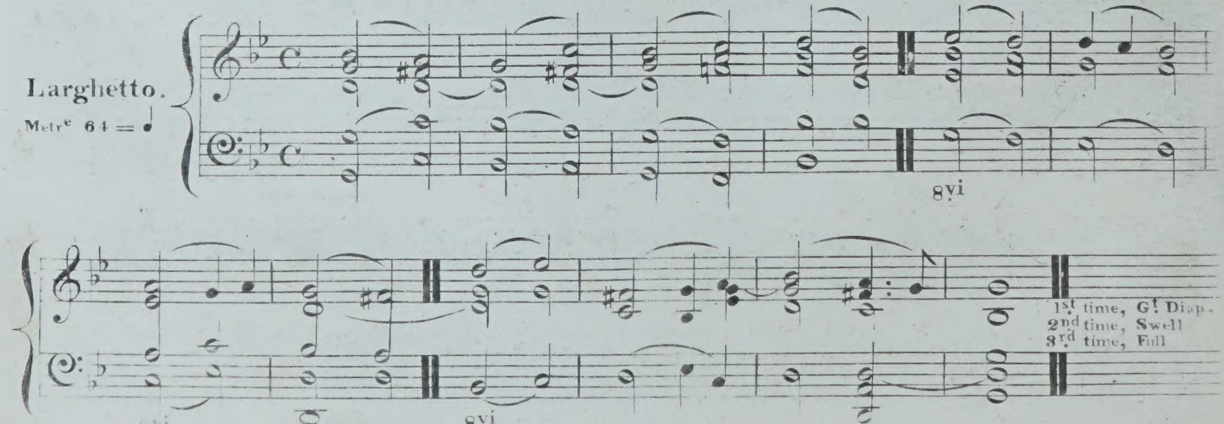

Andante.
Metre 66 = ♩
Two Diaps & Prin.
8vi
Choir Org. Stop Diap. & Flute
p
SECOND VERSE.
ff Full without Trumpet
Ped.

STABAT MATER.

Verse and Chorus.

From the Evening Service, Book 11.

NOVELLO.

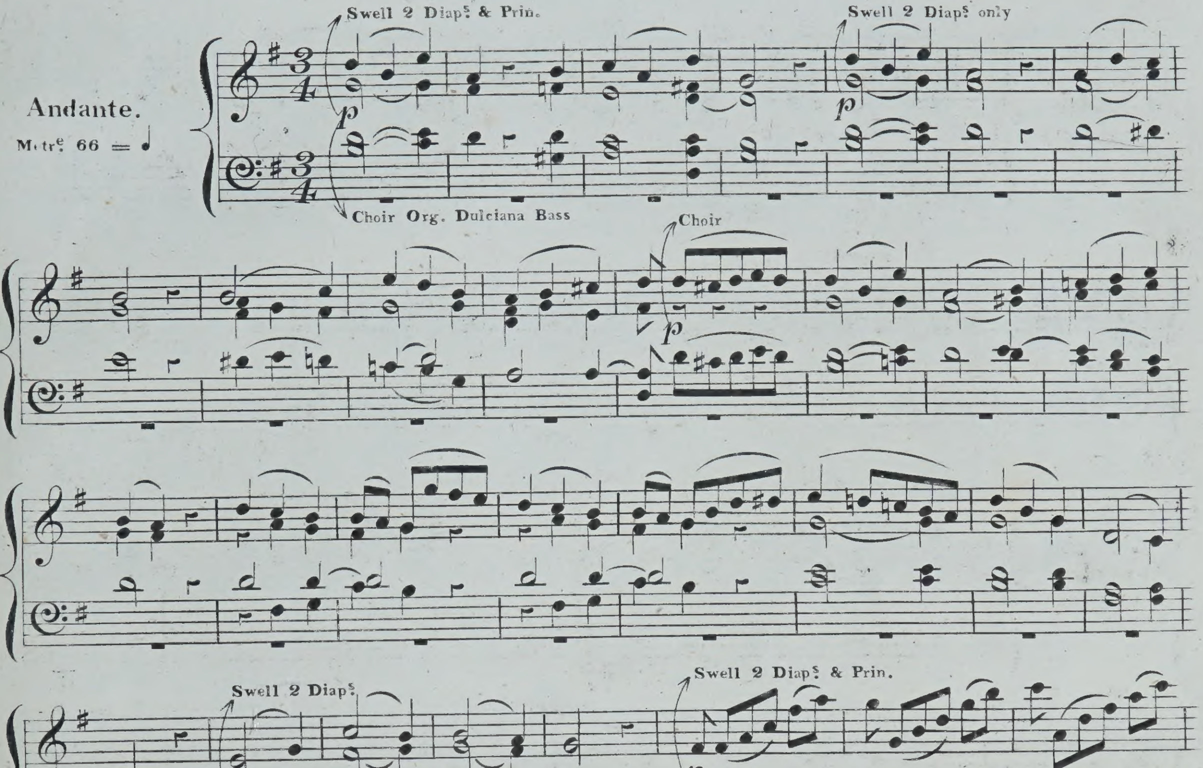

Larghetto.
Metre 64 = ♩
8vi
8vi
8vi
1st time, Gt Diap.
2nd time, Swell
3rd time, Full

O JESU MI.

Quintett.

From the Evening Service, Book 12.

G. B. BIEREY.*


Andante.
Metre. 66 = ♩
Swell 2 Diaps. & Prin.
p
Choir Org. Dulciana Bass
Swell 2 Diaps. only
p
Choir
p
Swell 2 Diaps.
p
Swell 2 Diaps. & Prin.
p
Ped.
Double Diapason alone
Swell 2 Diaps. only
dim
pp
Choir Stop Diap. only
p

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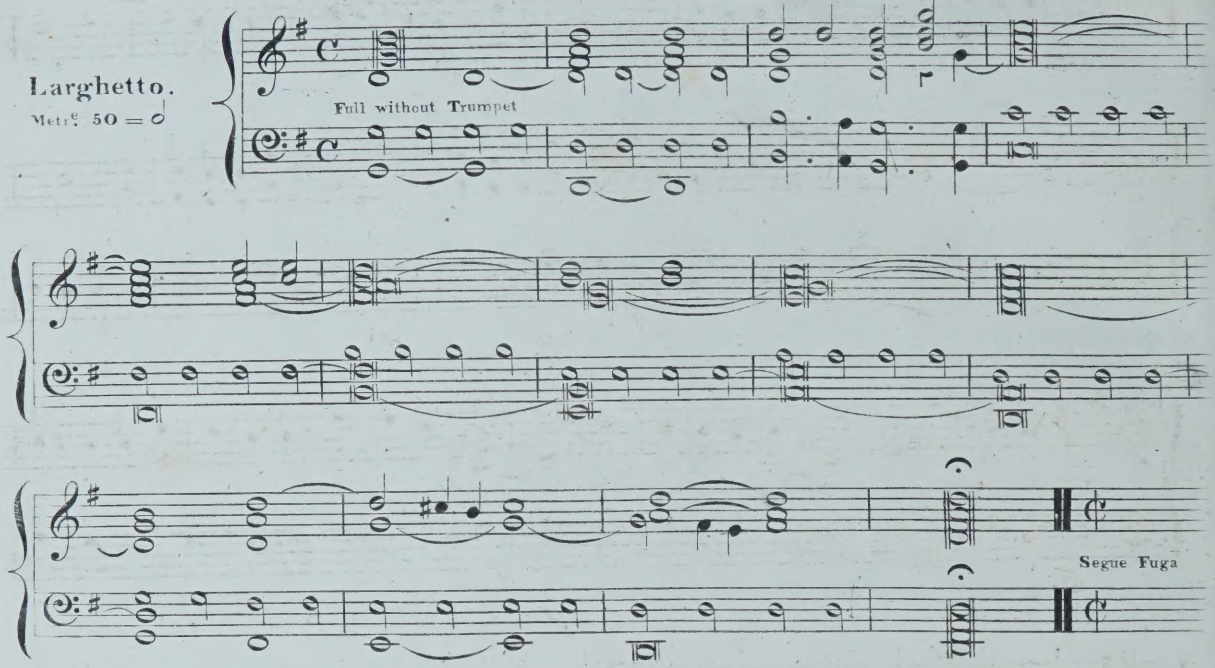
* GOTTLOB BENEDICTUS BIEREY was born at Dresden in the year 1772. He was Chapel Master and chef-d'orchestre at the Theatre at Breslau. BIEREY has composed about twenty Operettas, and much other instrumental and vocal music, besides several sacred Pieces. The above little specimen of his style was selected from a manuscript German "Oester-Cantate," — or "Easter-Hymn," which was lent to the Editor by his kind friend, The Revd. C. J. Latrobe. The generality of BIEREY's productions evince the man of judgment, cultivated taste and science; in the polished elegance of his melodies and the refinement of his harmonies, his style of writing greatly resembles that of HIMMEL's charming compositions.

CUM SANCTO SPIRITU

Chorus.

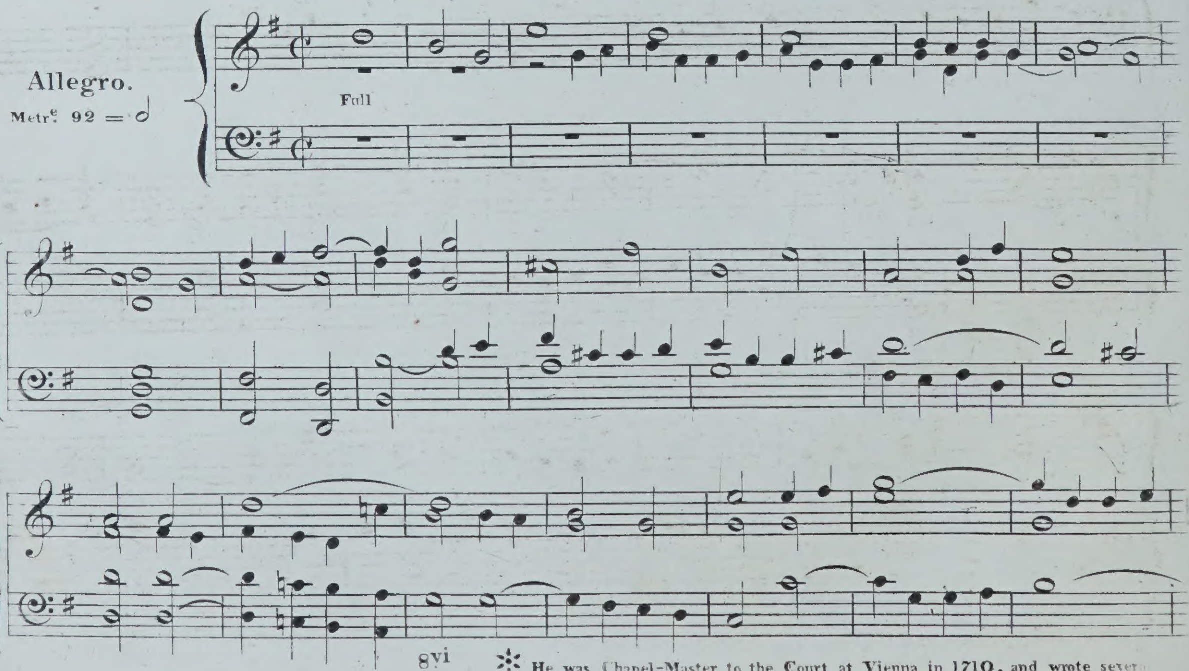
From the Fitzwilliam Music, Vol. 3.

Guiseppe Bonno.[*]


Larghetto.
Metre. 50 = 𝅗𝅥
Full without Trumpet
Segue Fuga

AMEN.

Fugue.


Allegro.
Metre. 92 = 𝅗𝅥
Full
8vi

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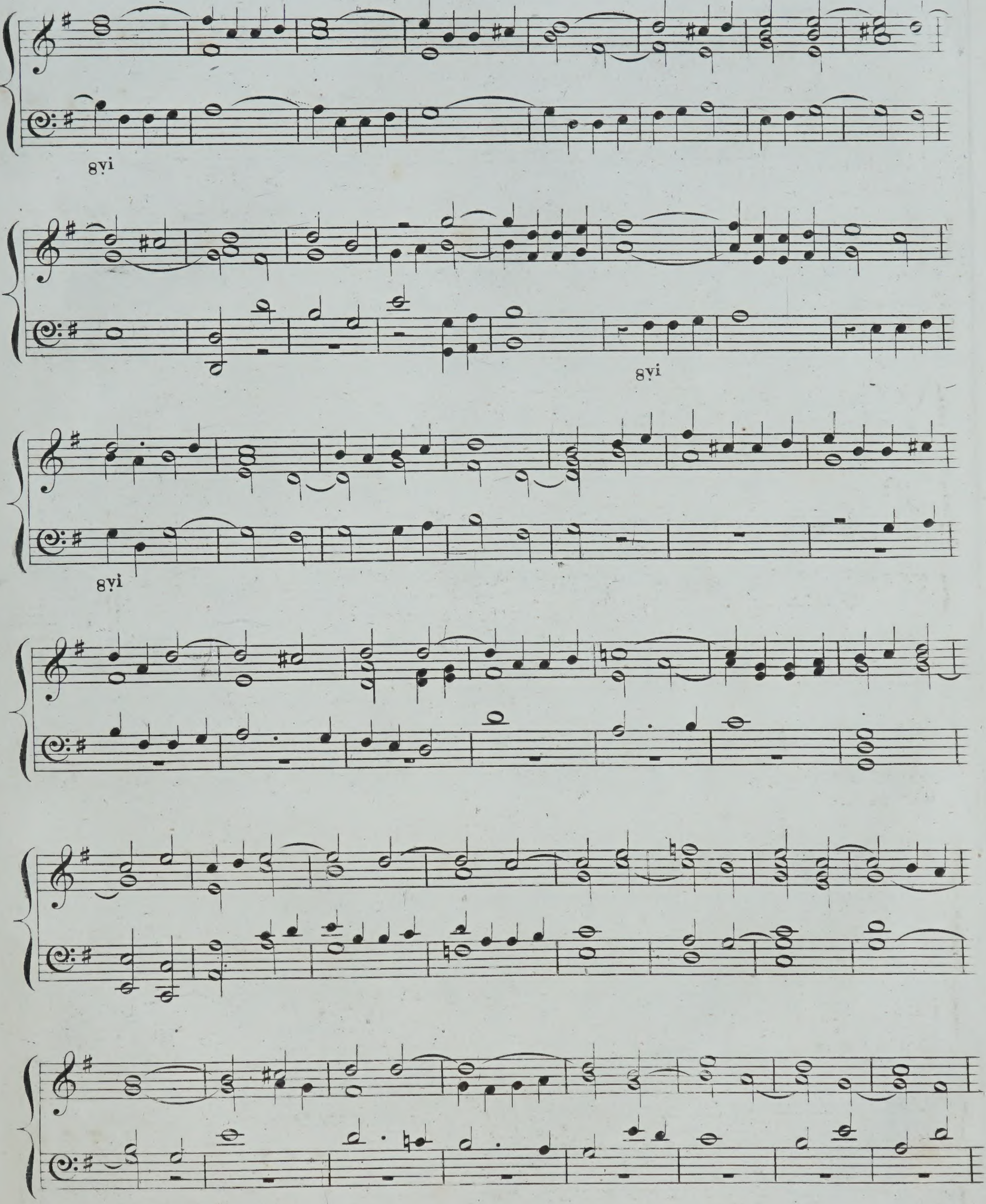
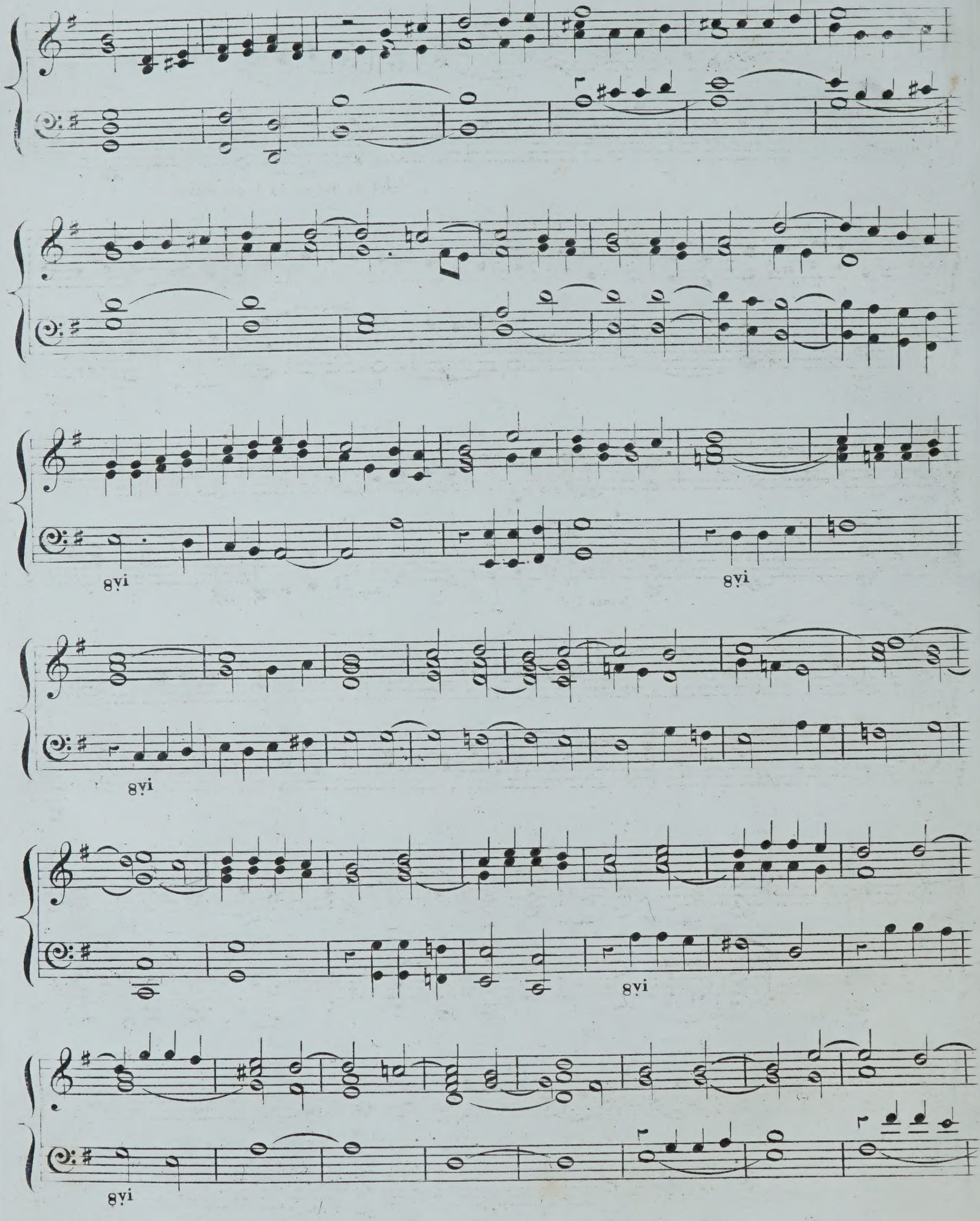
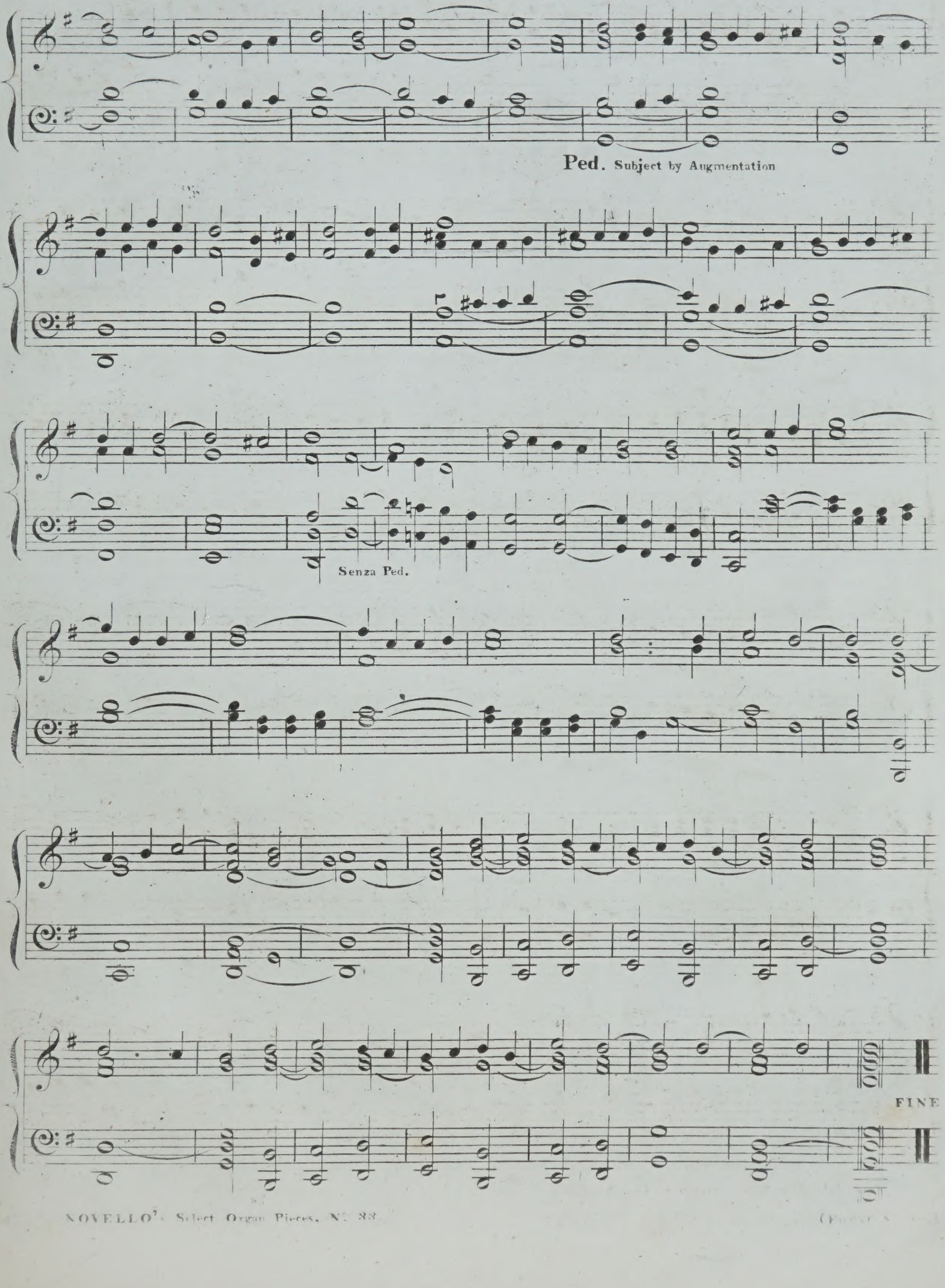
[*] He was Chapel-Master to the Court at Vienna in 1710, and wrote several excellent Operas and Oratorios, besides some fine Church Music; his Masses in particular are admirable Compositions.


8vi
8vi
8vi


8vi
8vi
8vi
8vi
8vi

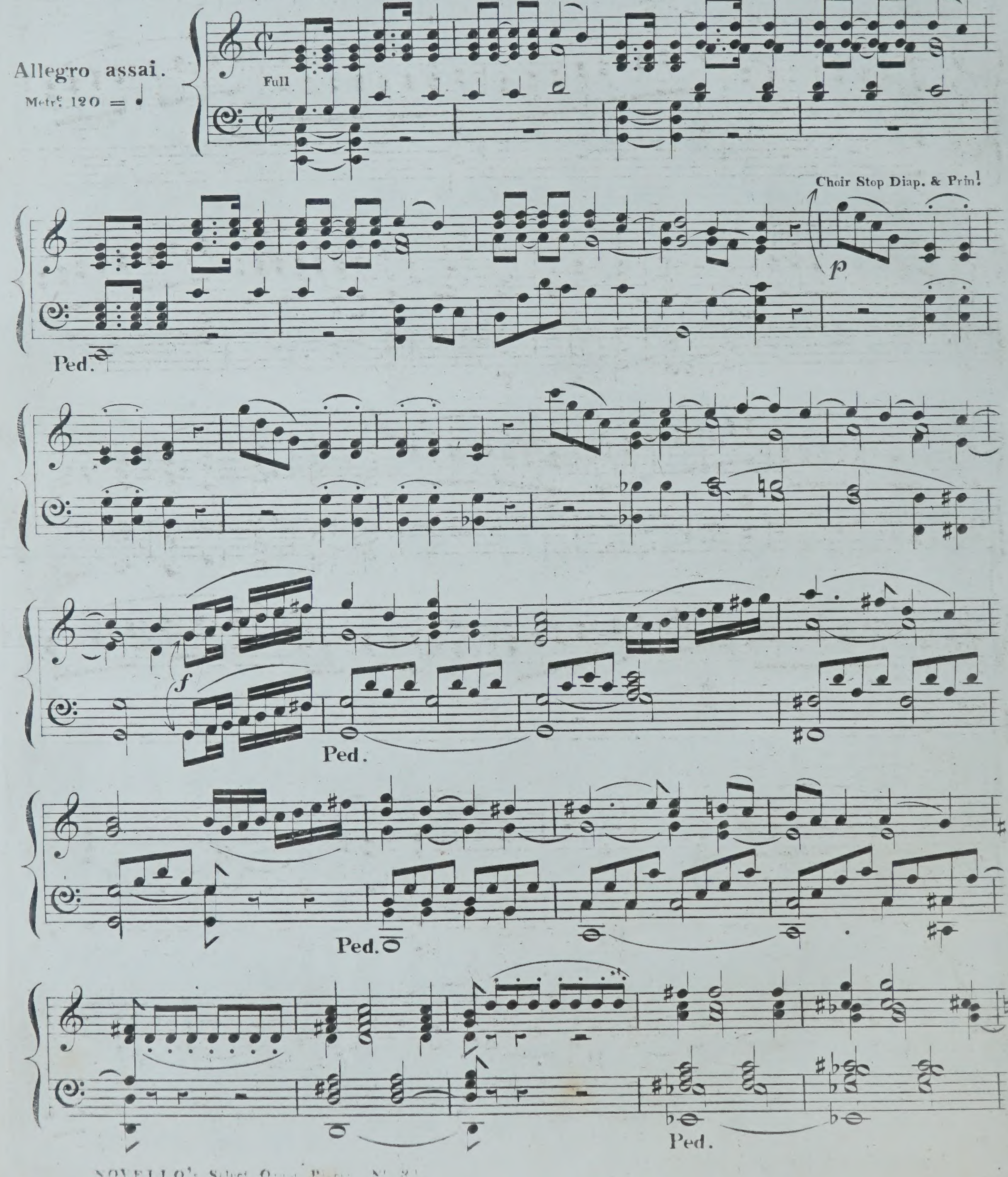

Ped. Subject by Augmentation
Senza Ped.
FINE

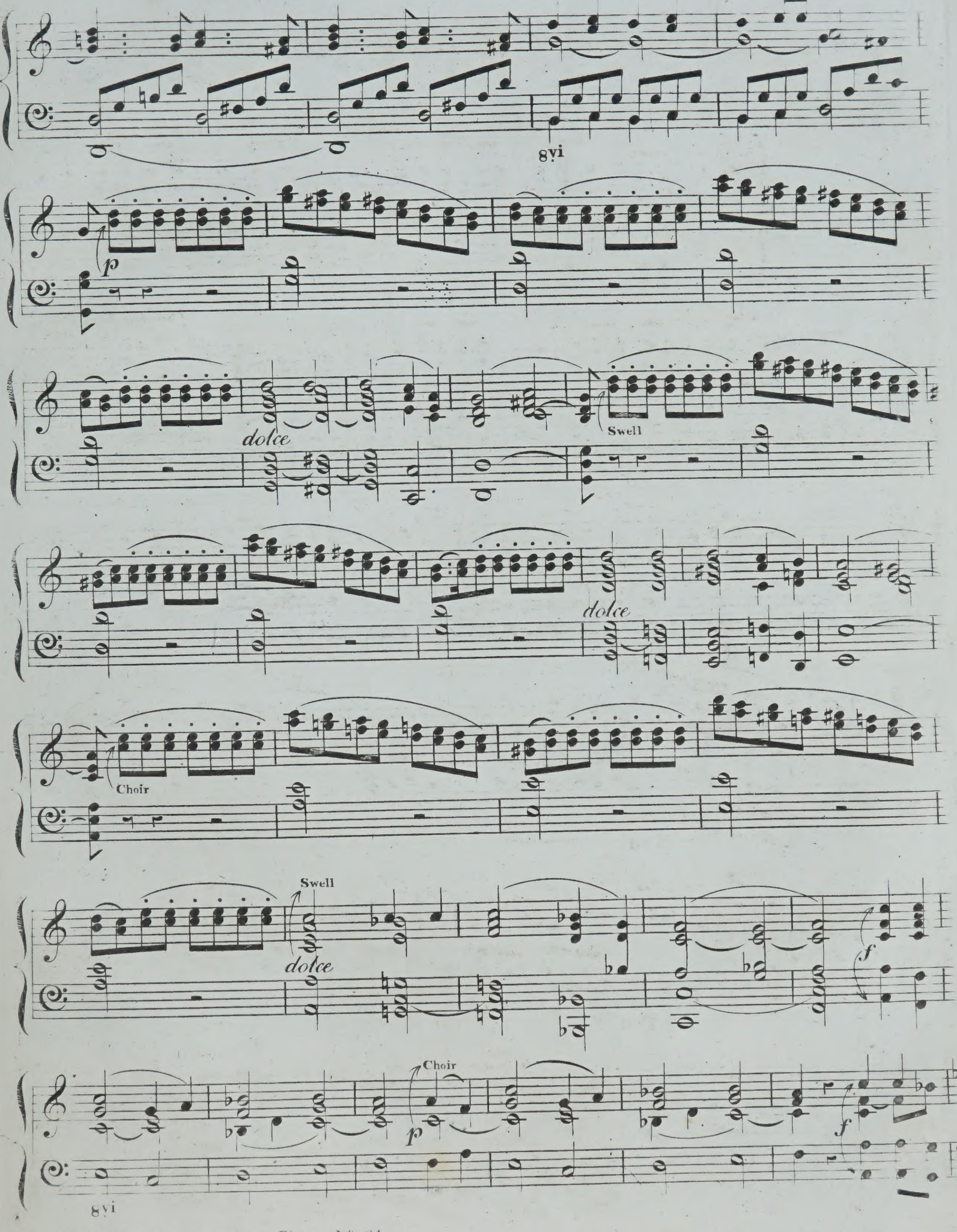
GLORIA IN EXCELSIS.

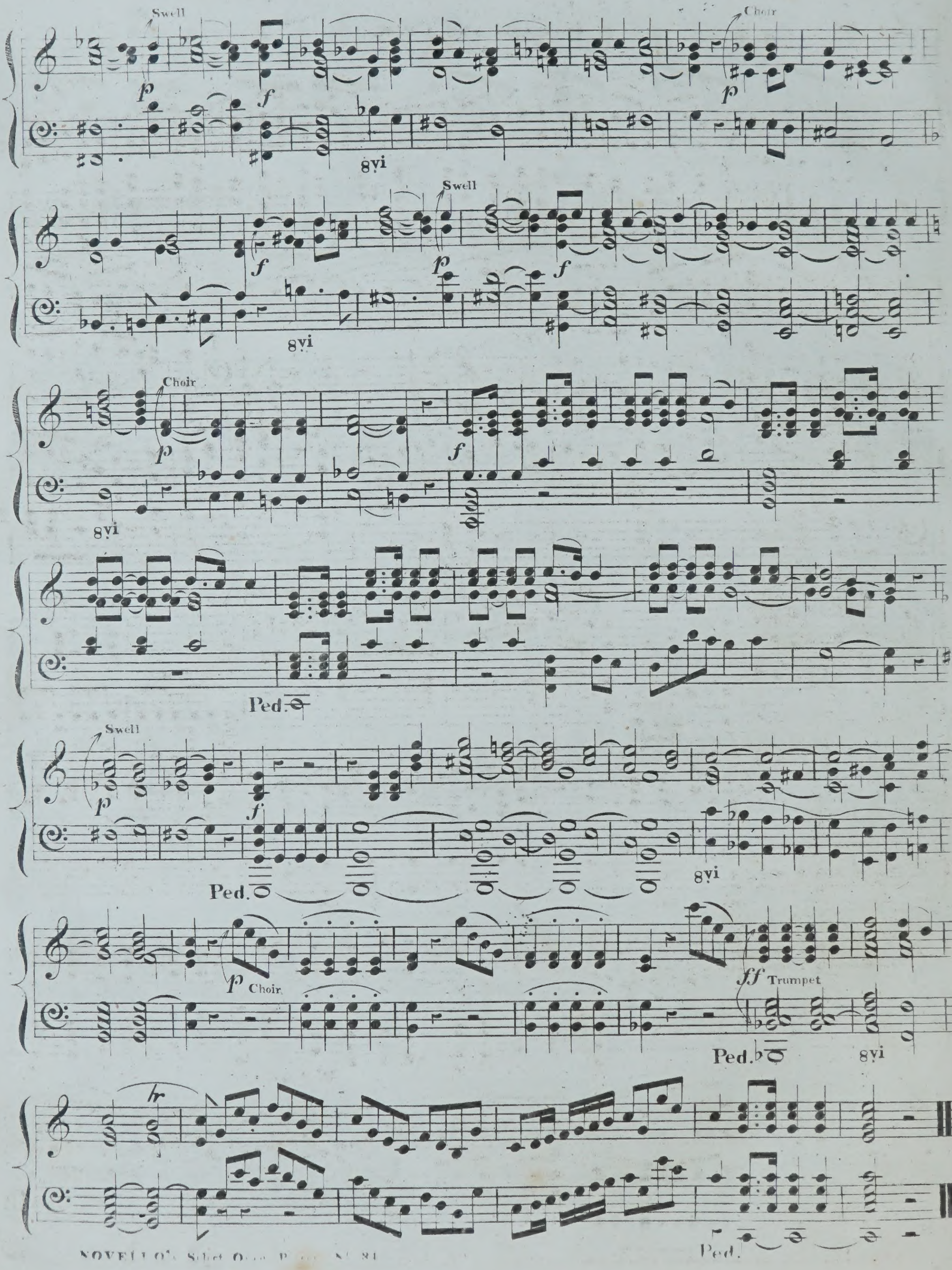
Chorus.

From the Second Mass.

MOZART.


Allegro assai.
Metr.e 120 = ♩
Full
Ped.
Choir Stop Diap. & Prin!
p
f
Ped.
Ped.
Ped.


8vi
p
dolce
Swell
dolce
Choir
Swell
dolce
f
Choir
p
f
8vi

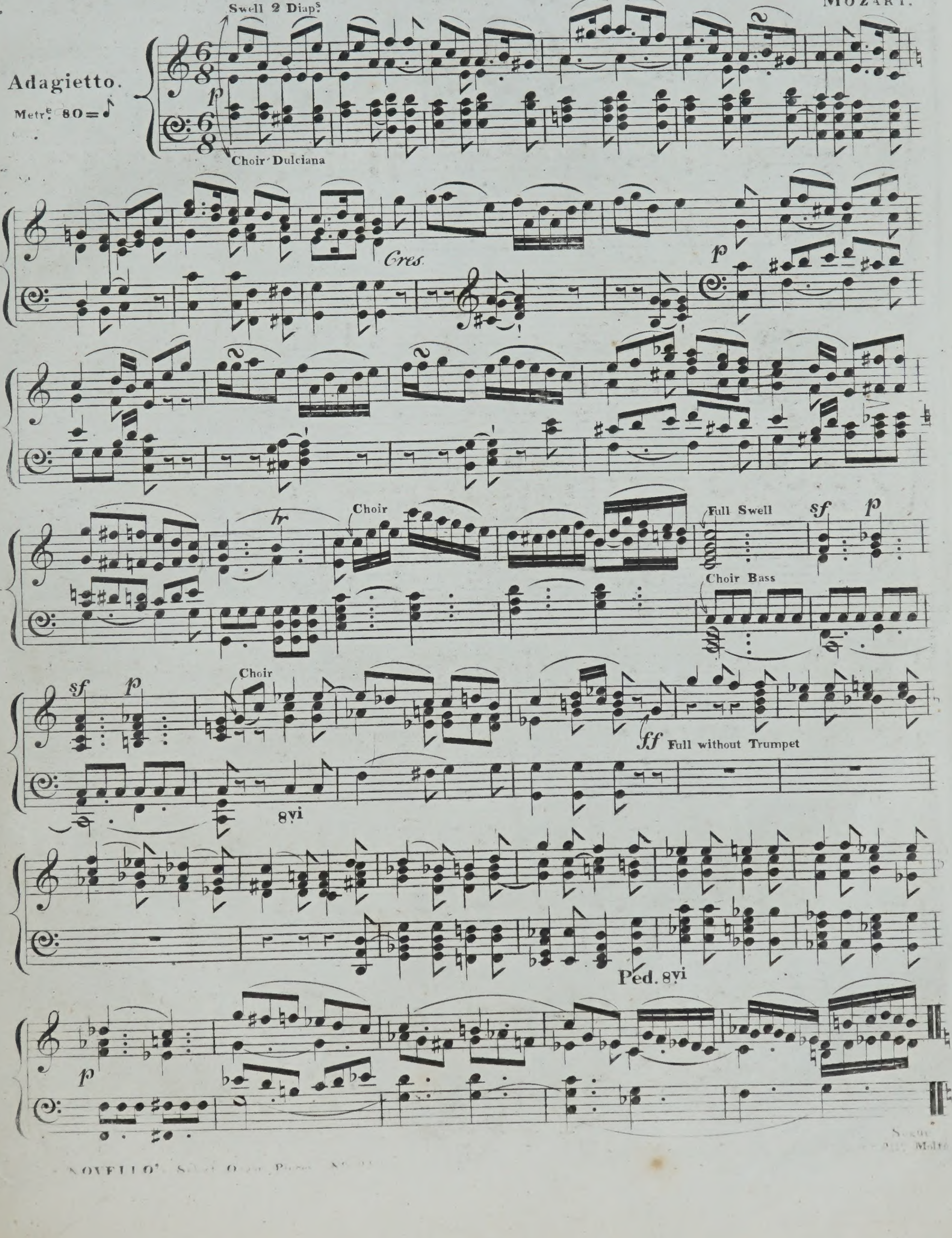

Swell
p
f
8vi
Choir
p
Swell
p
f
8vi
f
Choir
p
8vi
f
Ped.
Swell
p
f
Ped.
8vi
p
Choir
ff
Trumpet
Ped.
8vi
tr
Ped.

ET INCARNATUS EST.

Quartett and Chorus.

From the Second Mass.

MOZART.

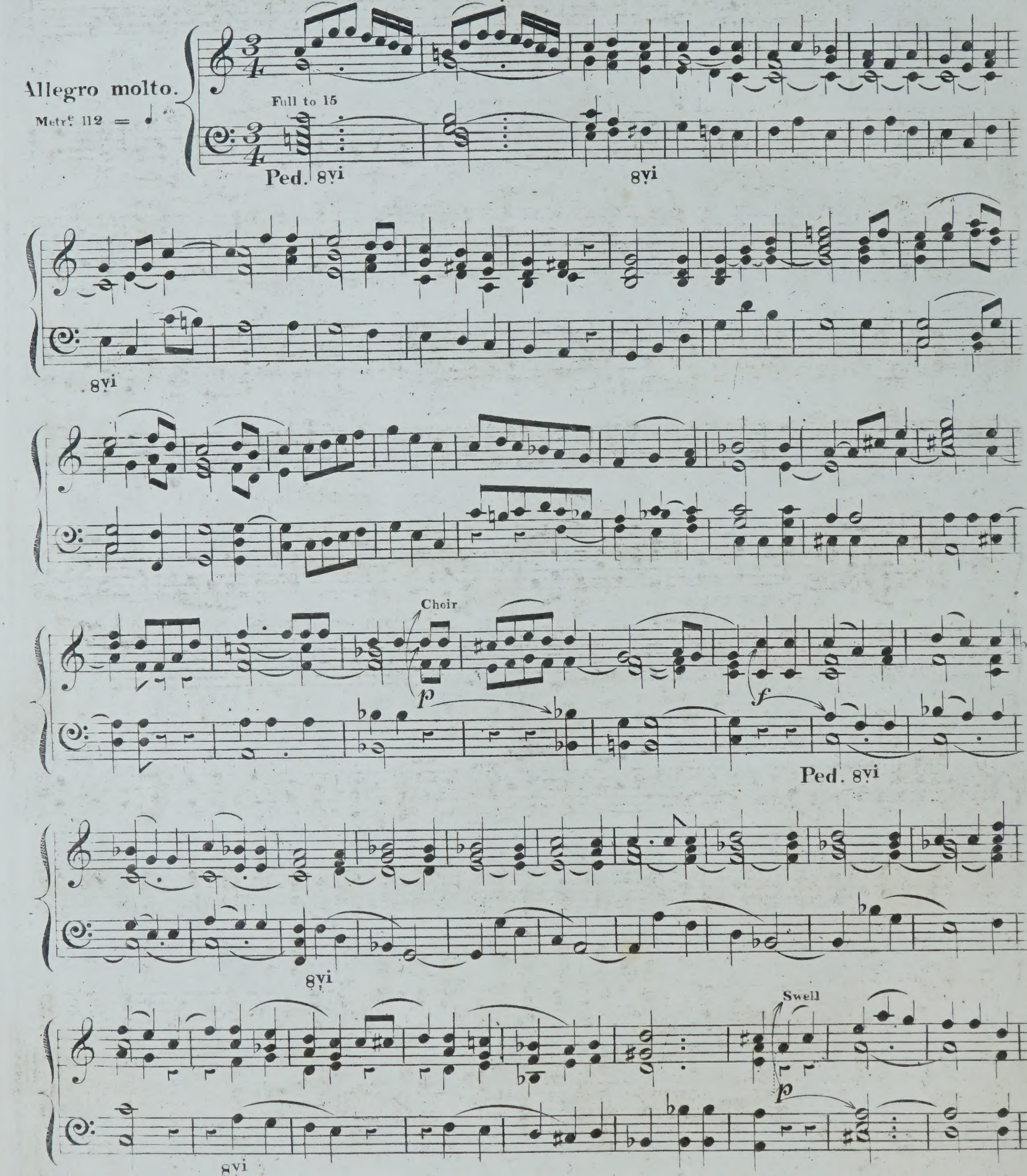

Adagietto.
Metre. 80 = ♪
Swell 2 Diaps.
Choir Dulciana
p
Cres.
p
tr
Choir
Full Swell
Choir Bass
sf
p
sf
p
Choir
8vi
ff Full without Trumpet
Ped. 8vi
p
Segue
Allo. Molto

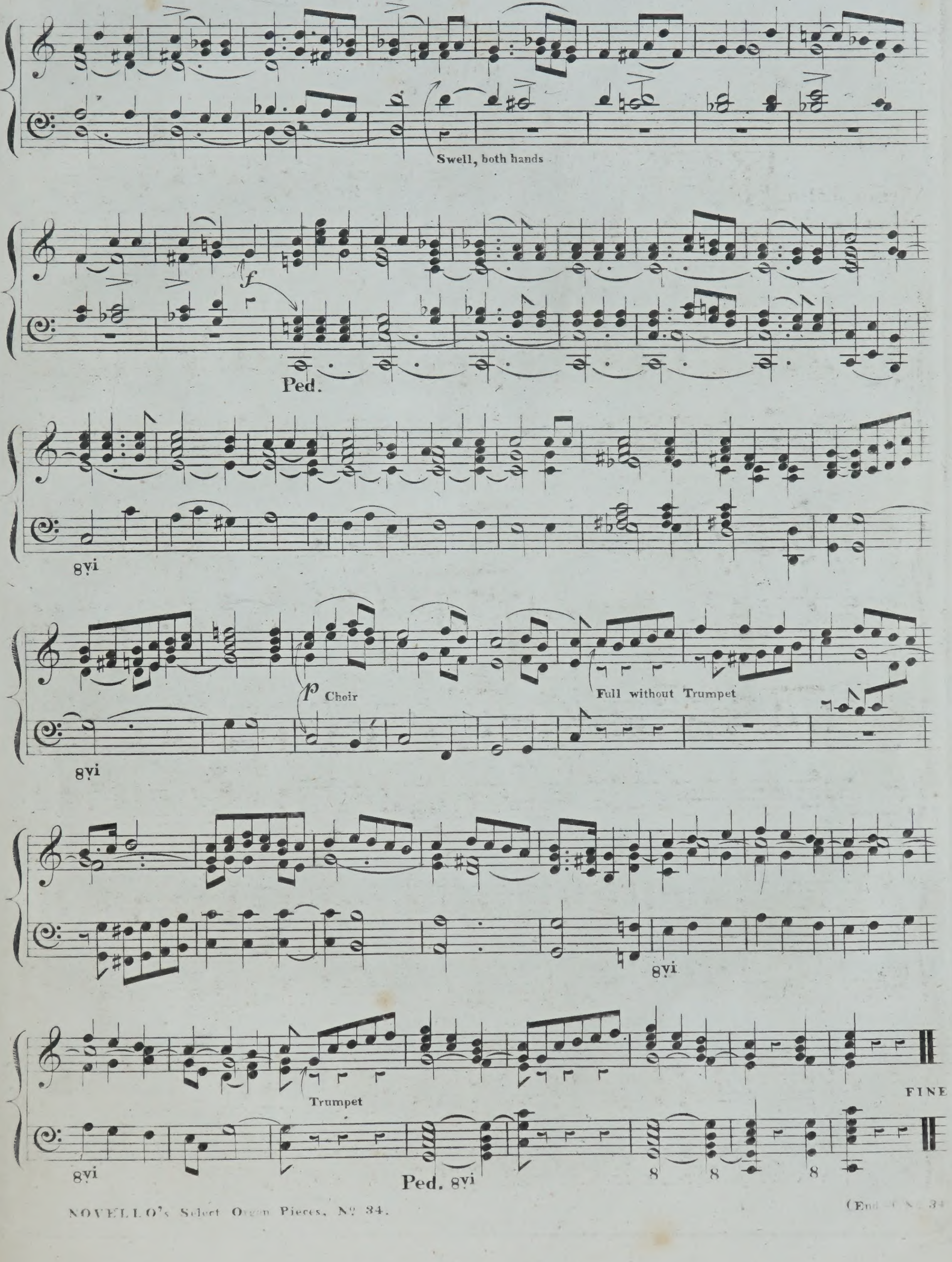
ET RESURREXIT.

Chorus.

From the Second Mass.

MOZART.

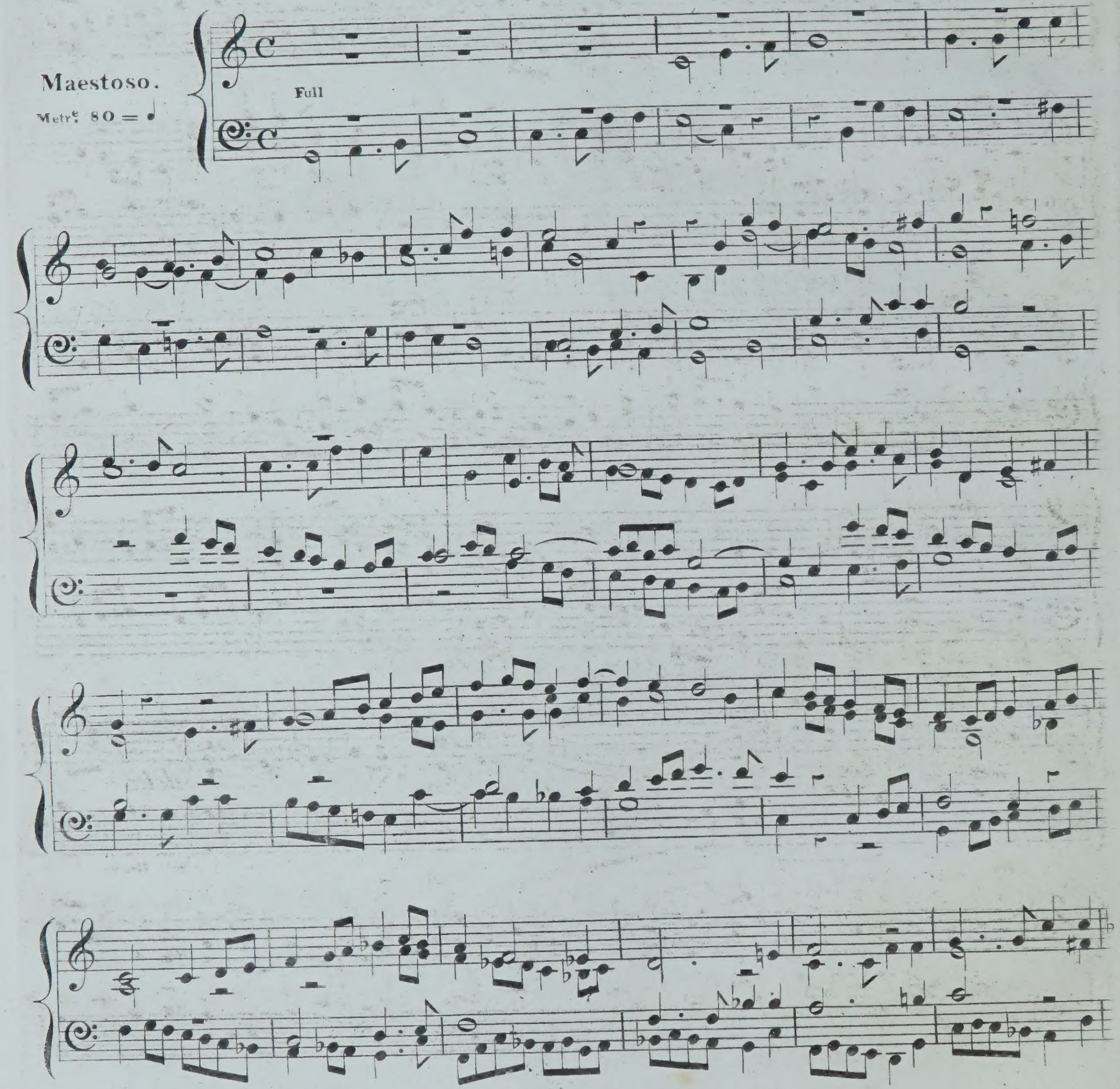

Allegro molto.
Metr.º 112 = ♩
Full to 15
Ped. 8vi
8vi
8vi
Choir
p
f
Ped. 8vi
8vi
Swell
p
8vi


Swell, both hands
f
Ped.
8vi
8vi
p Choir
Full without Trumpet
8vi
Trumpet
FINE
8vi
Ped. 8vi
8
8
8

FUGUE.

The Subject from **MEHUL's**[*] "Joseph."

Composed expressly for,
and presented to, this Work
by **T. ADAMS.**



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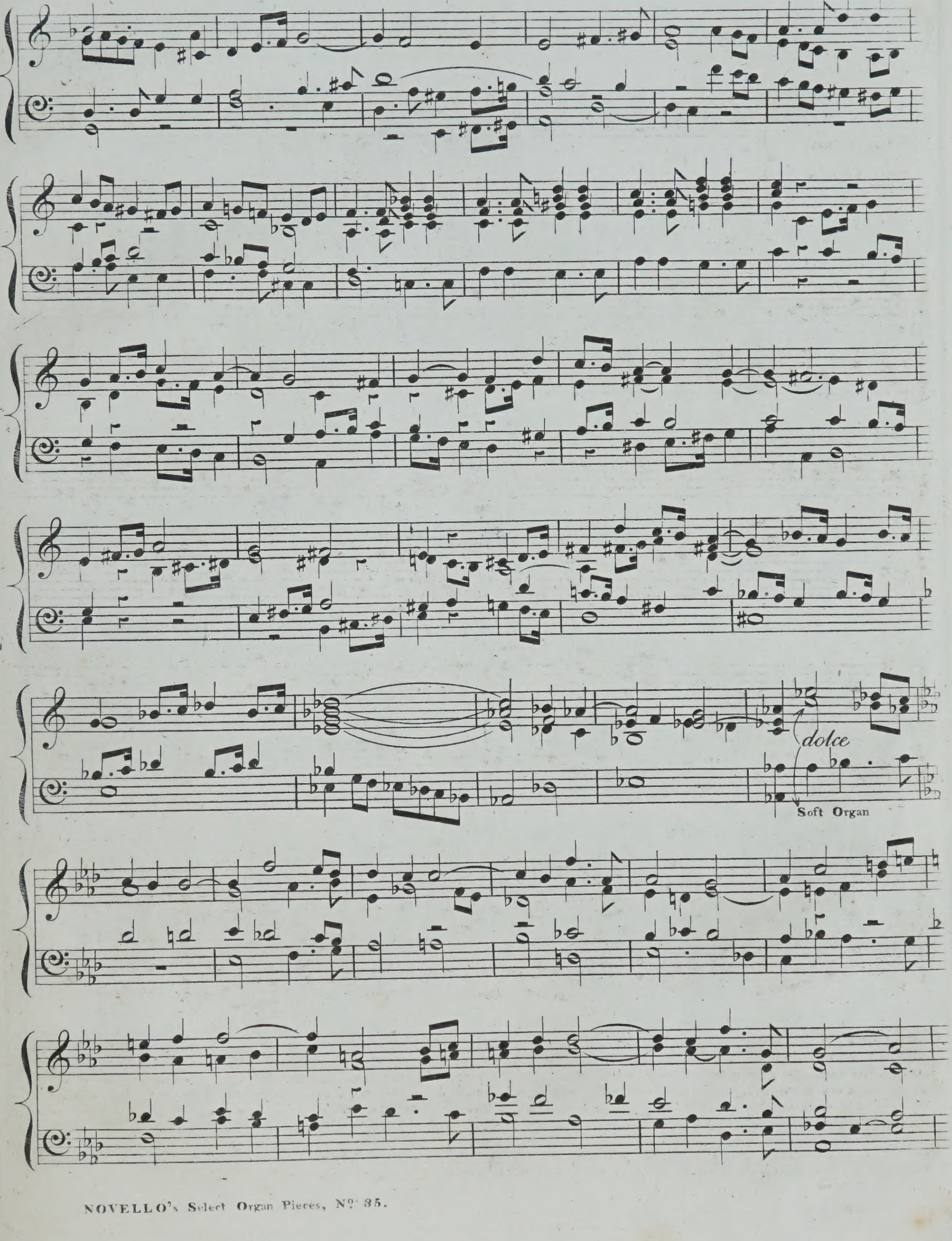
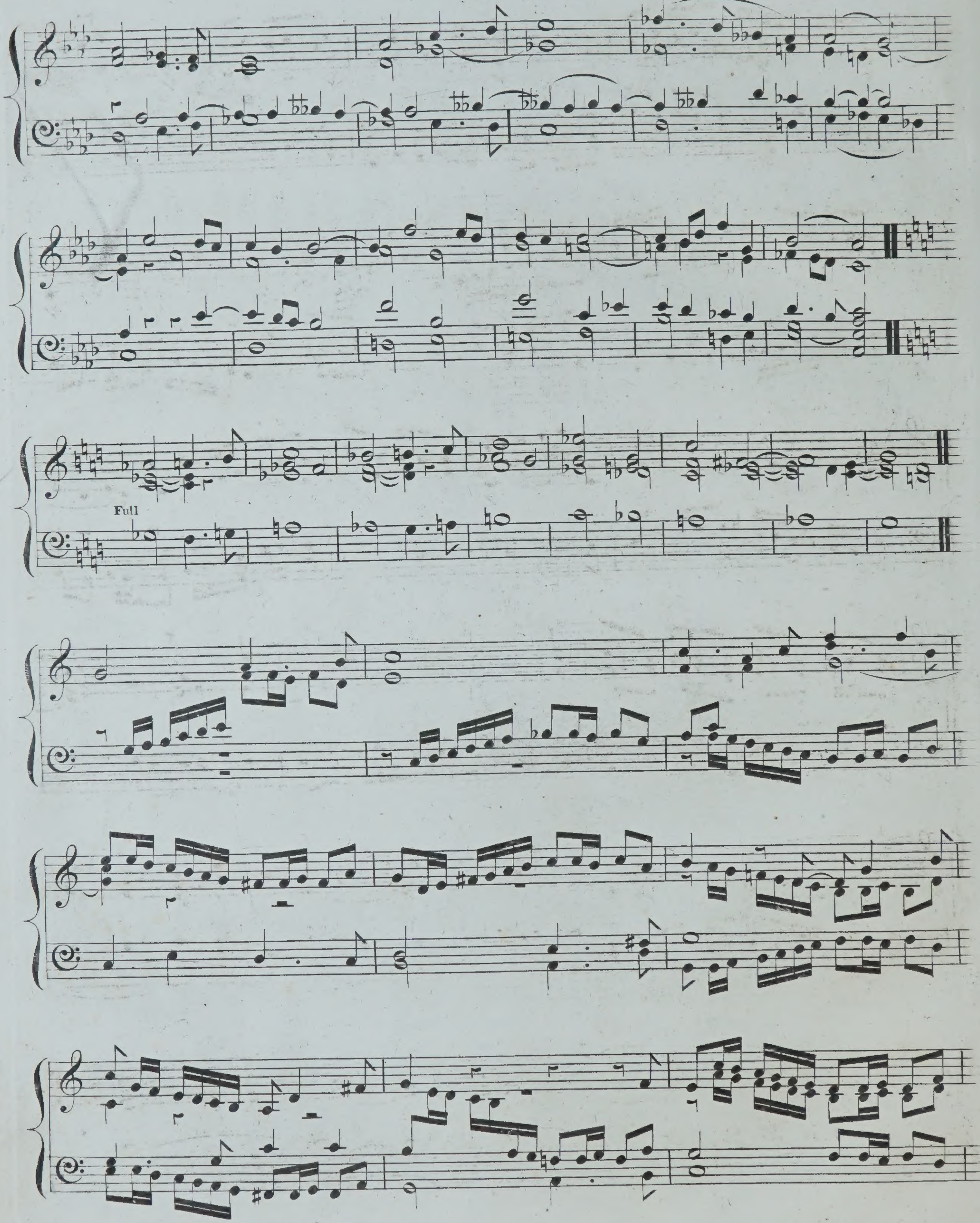
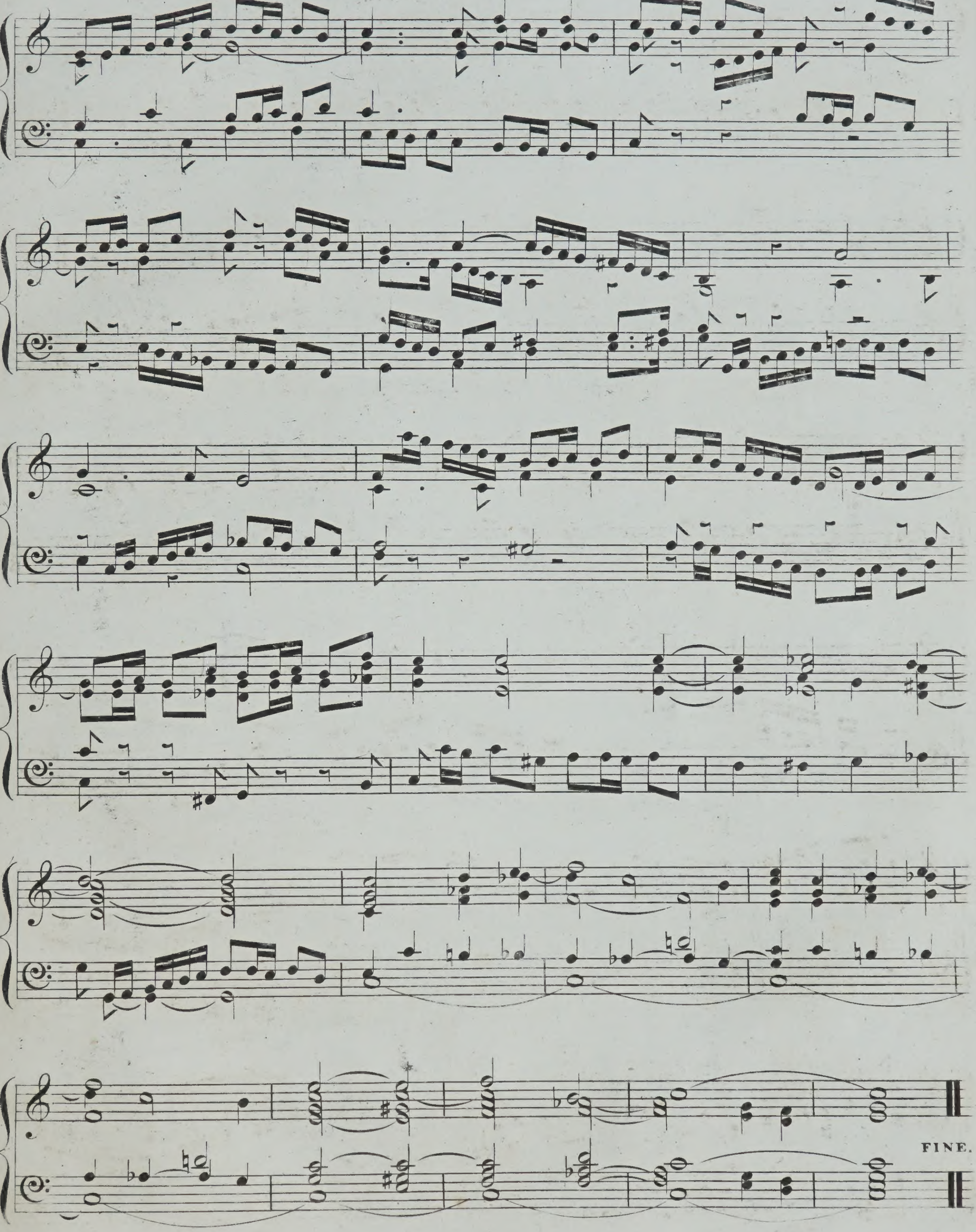
[*] **MEHUL**, Professor of Composition at the Paris **Conservatoire**, was born at Givet in the year 1763. At the early age of ten, he became a good Organ player, under the tuition of a very clever Organist (though labouring under the misfortune of being blind) who belonged to his native town. He afterwards took lessons on the Piano Forte from Edelman, and when he was about eighteen he was presented to Gluck, who initiated him in the philosophical and poetical departments of the musical art. **MEHUL** may be considered as one of the best Composers which the French School has produced. He has written an immense number of Operas, besides many other Works both vocal & instrumental; amongst the rest, the Oratorio of "Joseph," which justly ranks as one of his very finest productions, and from which Mr Adams has so judiciously selected the above Subject. The masterly skill with which the subject is treated, affords a fresh instance of that gentleman's profound knowledge of counterpoint, as well as his admirable style of Organ playing: and the friendly kindness with which the piece has been presented to this Work, calls for a fresh acknowledgment, on the part of the Editor, of his additional obligations to Mr Adams.


dolce
Soft Organ


Full

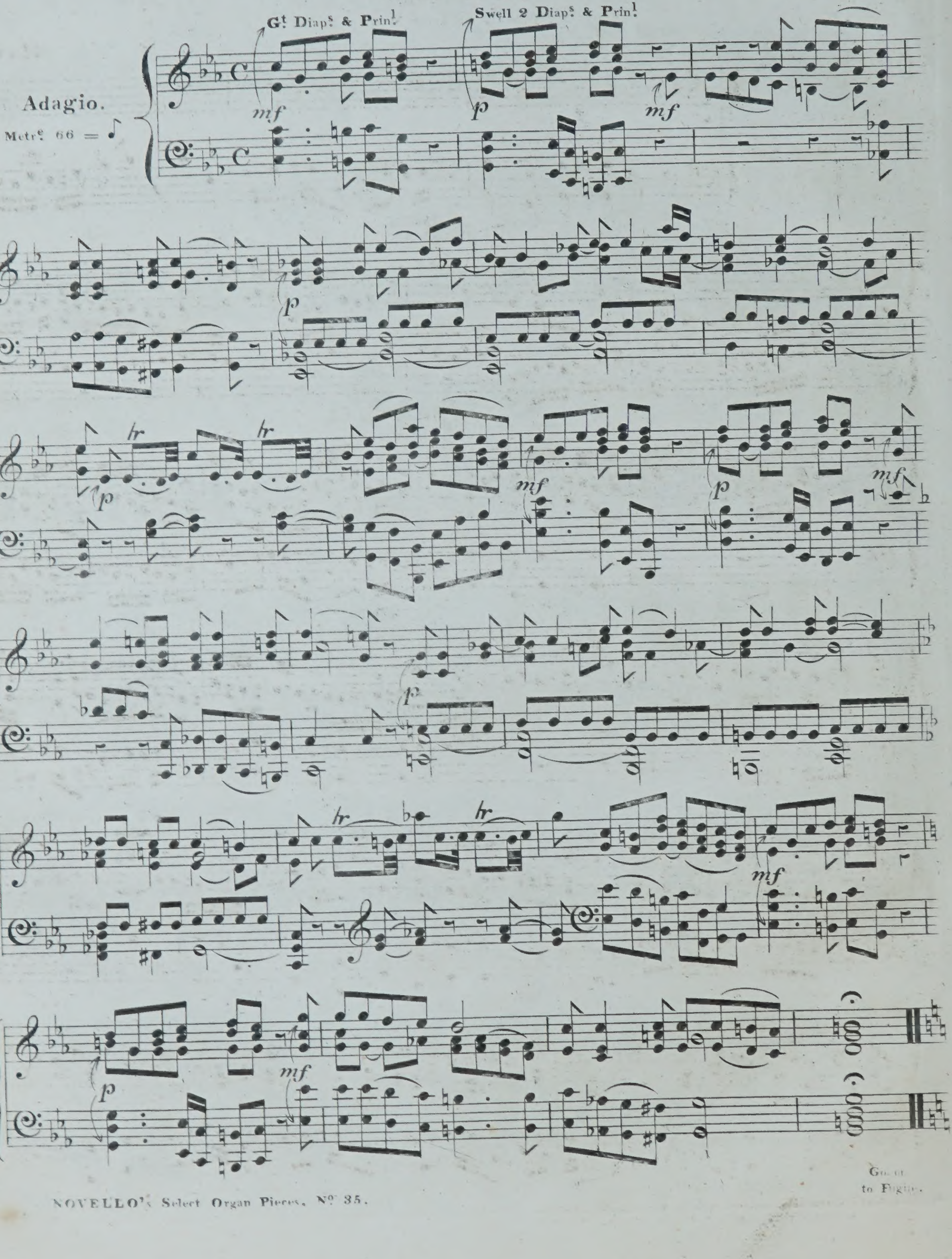

FINE.

AGNUS DEI.

Slow Movement.

From the Fifteenth Mass.

HAYDN.


Gt. Diaps. & Prinl.
Swell 2 Diaps. & Prinl.
Adagio.
Metre. 66 = ♪
mf
p
mf
p
tr
tr
mf
p
mf
p
tr
tr
mf
p
mf

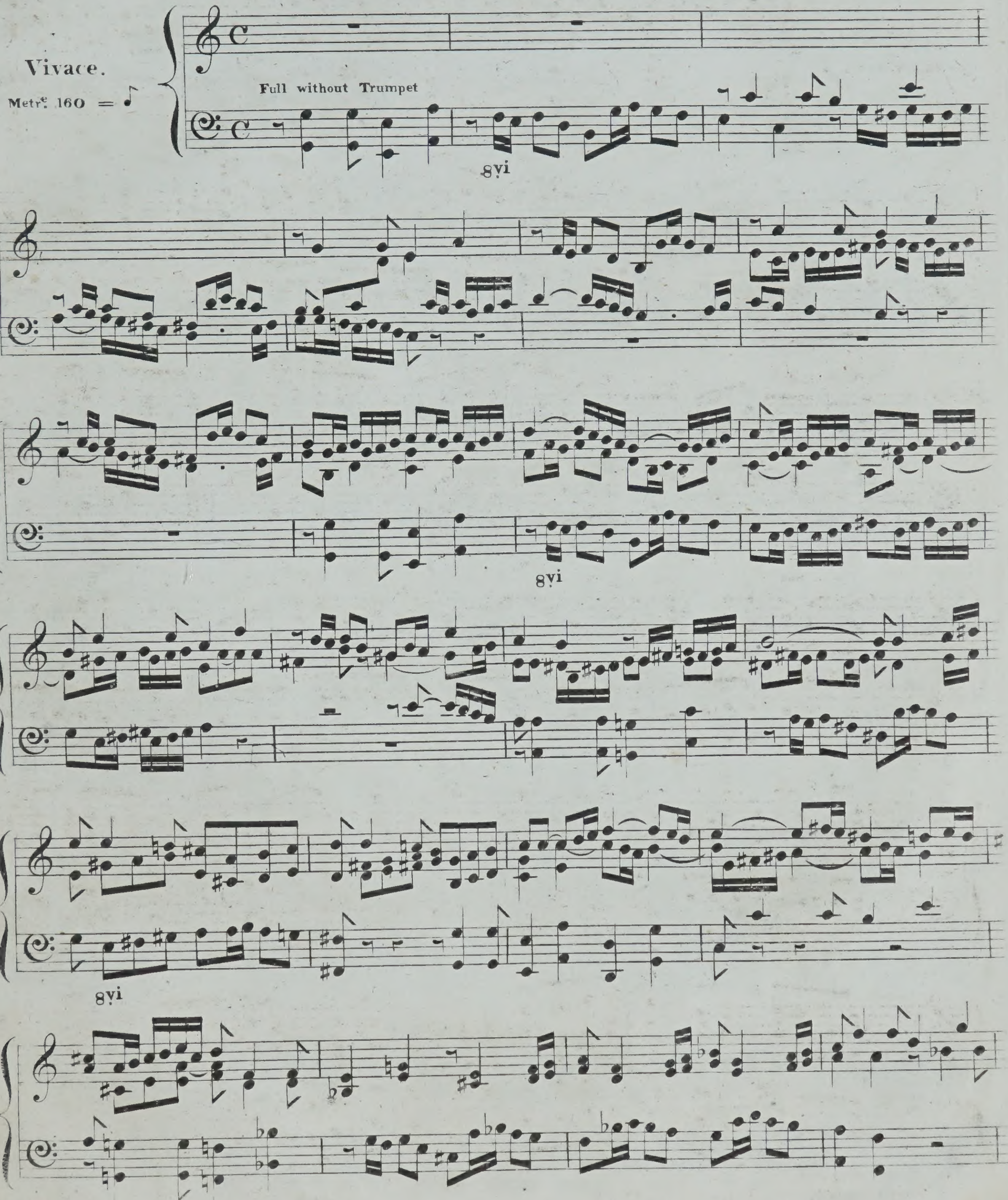
Go on to Fugue.

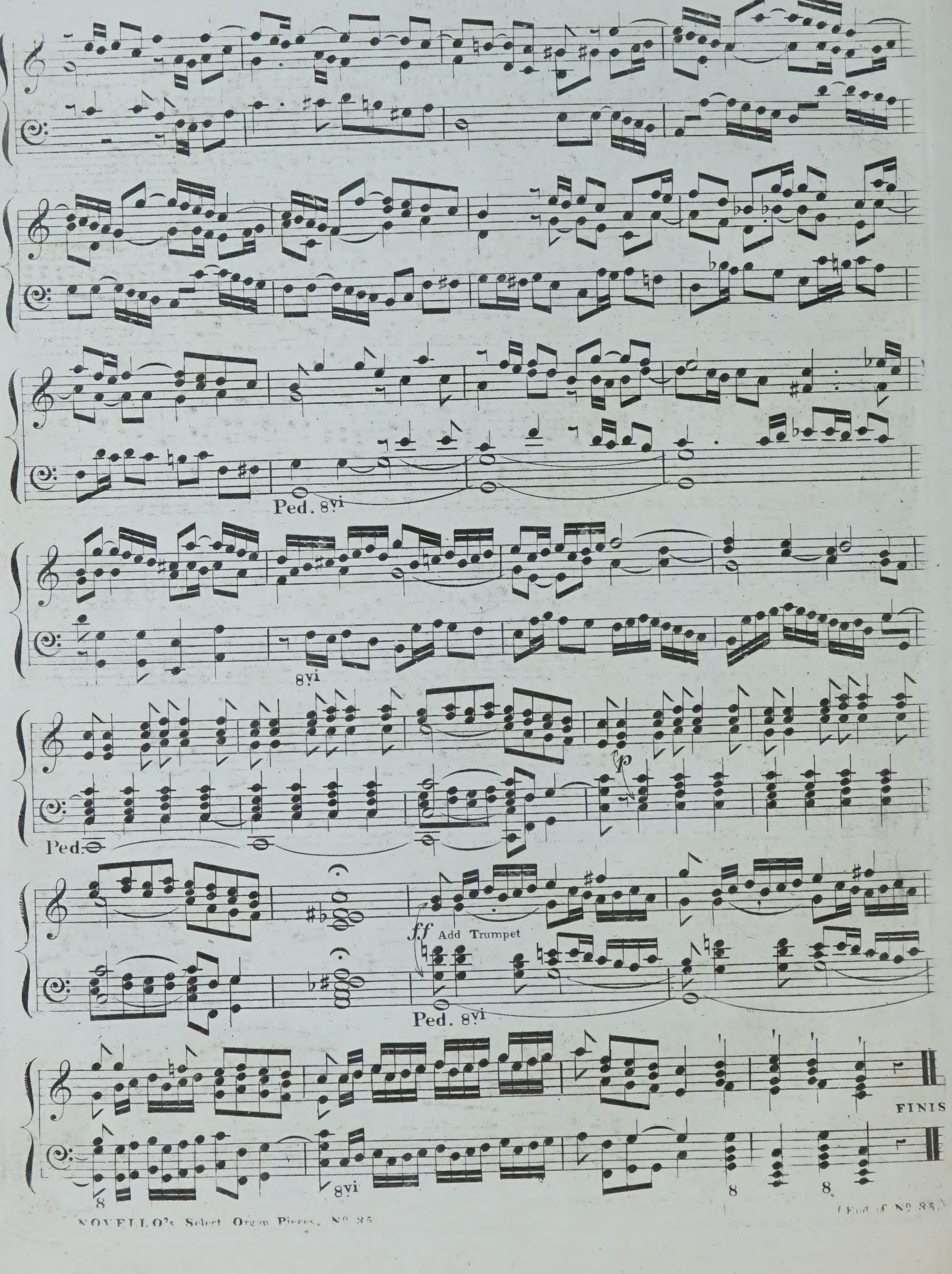
DONA NOBIS PACEM.

Choral Fugue.

From the Fifteenth Mass.

HAYDN.


Vivace.
Metr.e 160 = ♪
Full without Trumpet
8vi
8vi
8vi


Ped. 8vi
8vi
Ped.
p
ff Add Trumpet
Ped. 8vi
FINIS
8
8vi
8
8

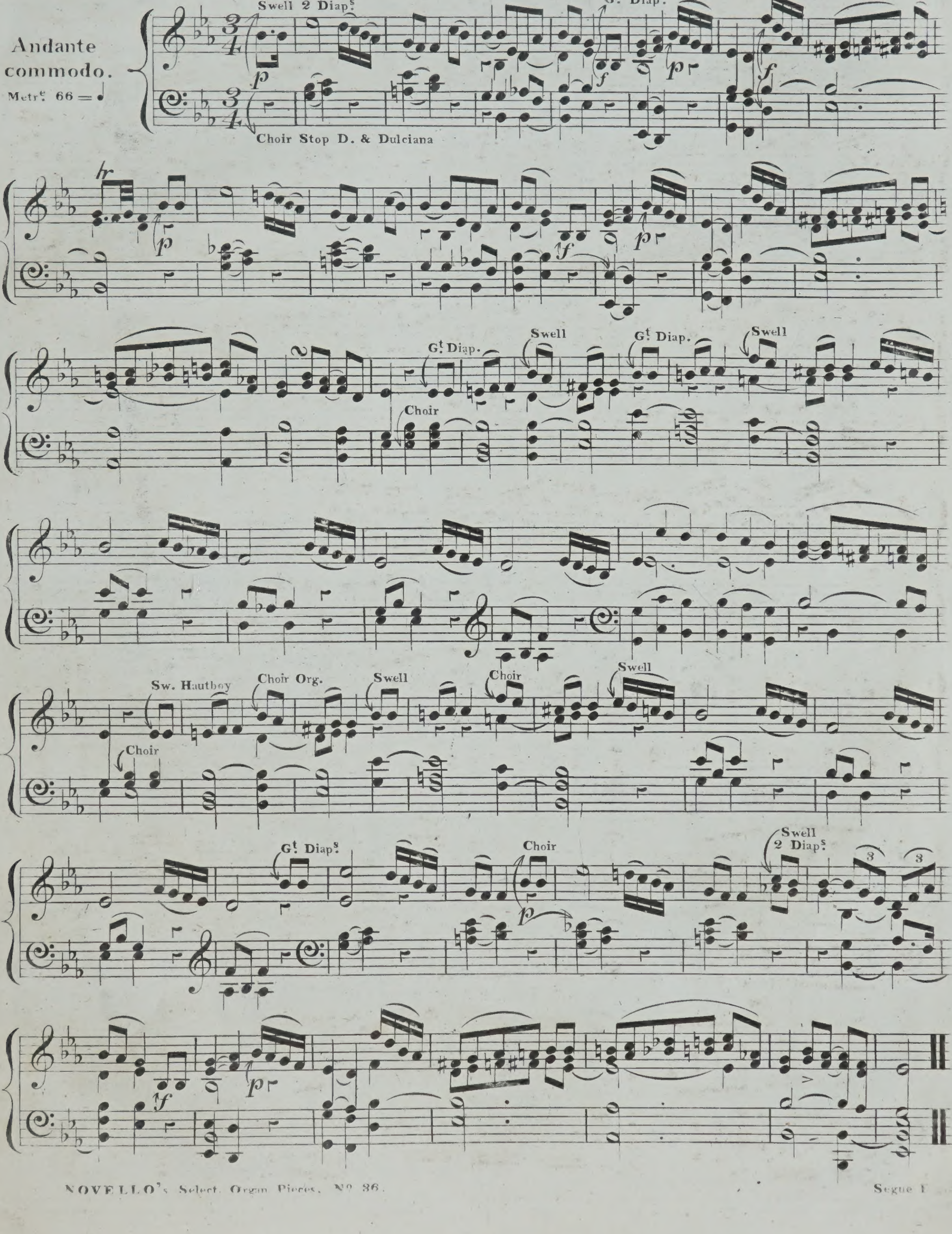
(End of No. 35.)

BENEDICTUS.

Treble Solo.

From the Tenth Mass.

MOZART.


Andante commodo.
Metr.e 66 = ♩
Swell 2 Diap.s
Choir Stop D. & Dulciana
G.t Diap.s
p
f
tr
G.t Diap.
Swell
Choir
Sw. Hautboy
Choir Org.
Swell 2 Diap.s
3

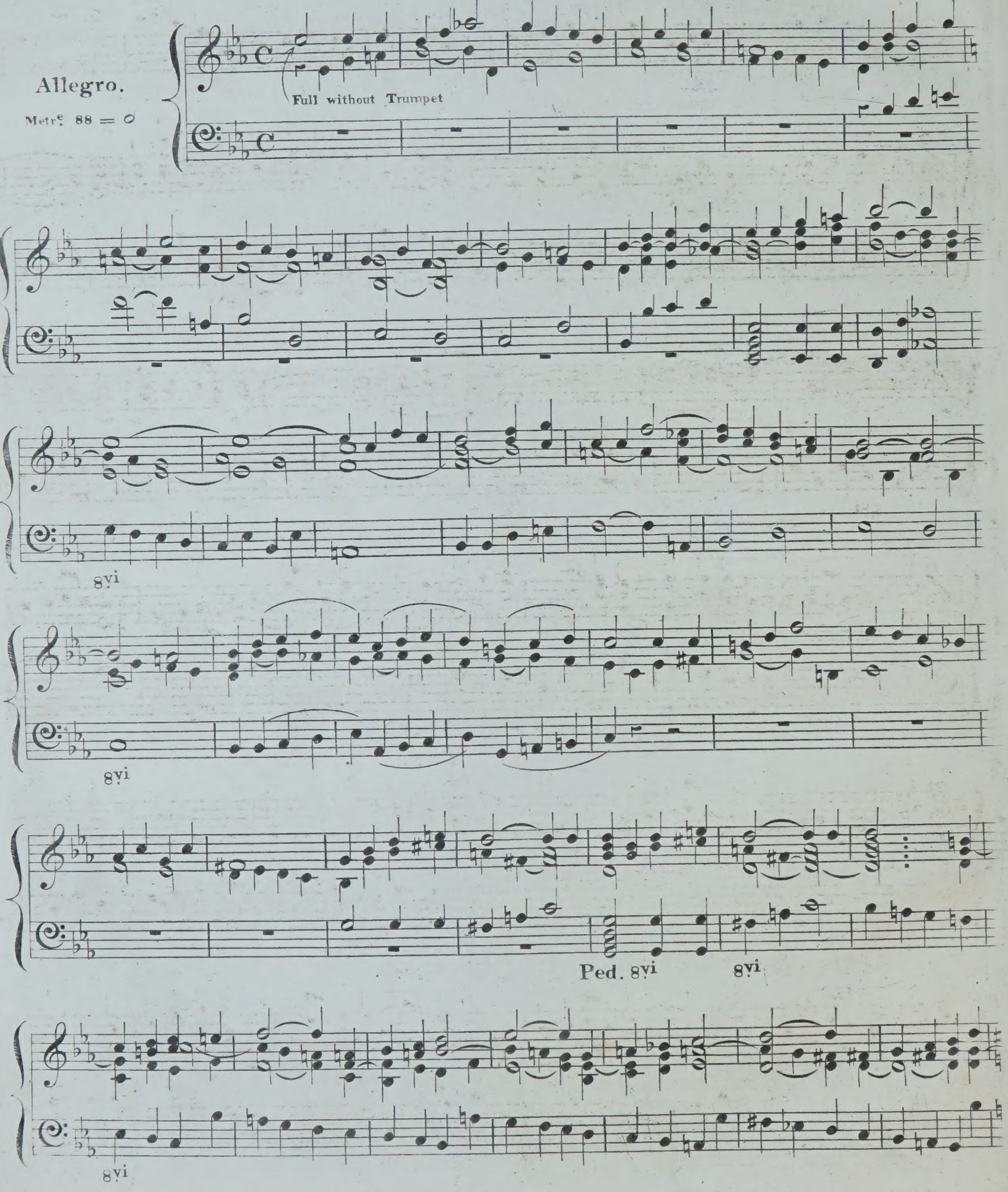
Segue I

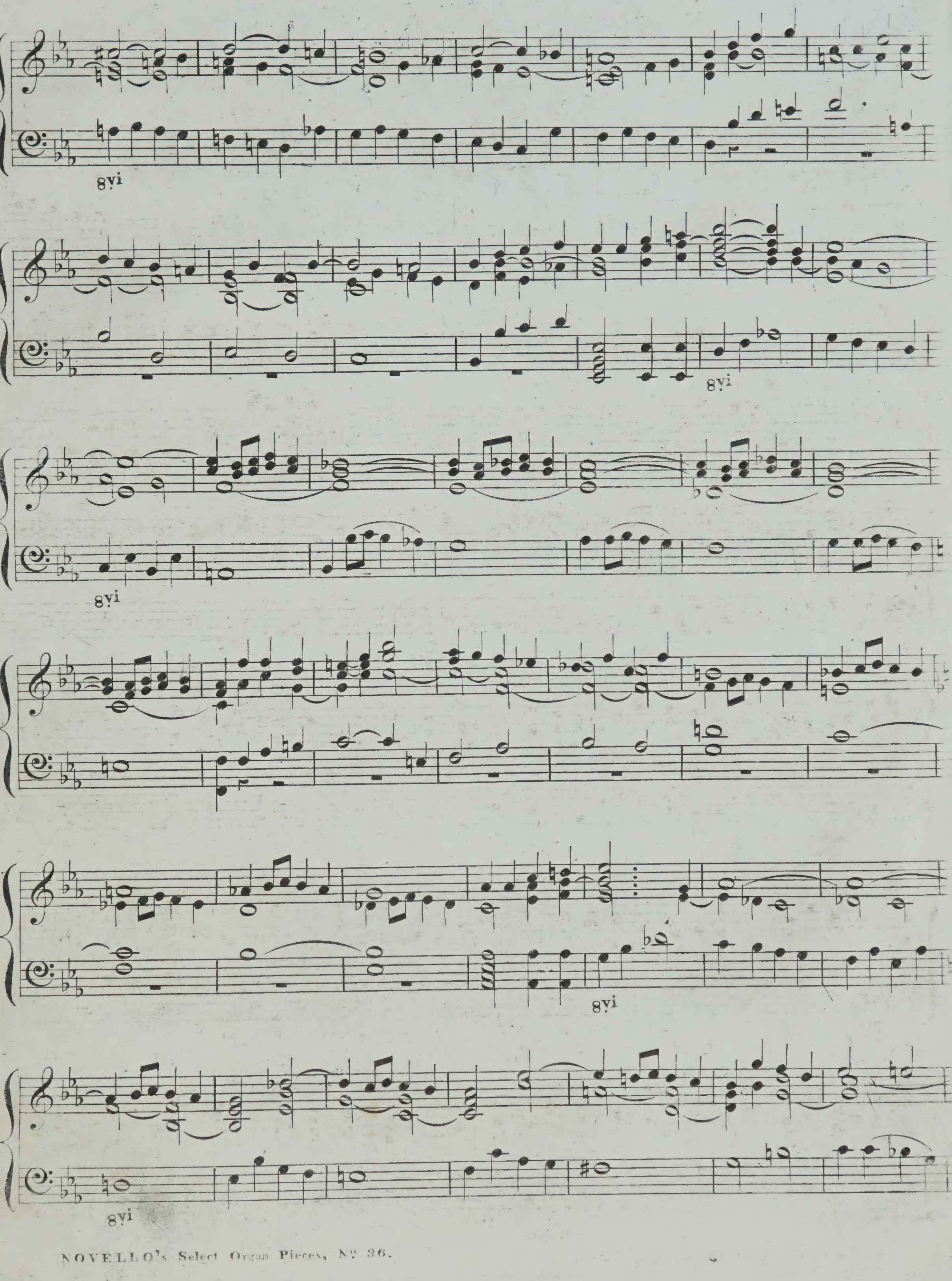
CUM SANCTO SPIRITU.

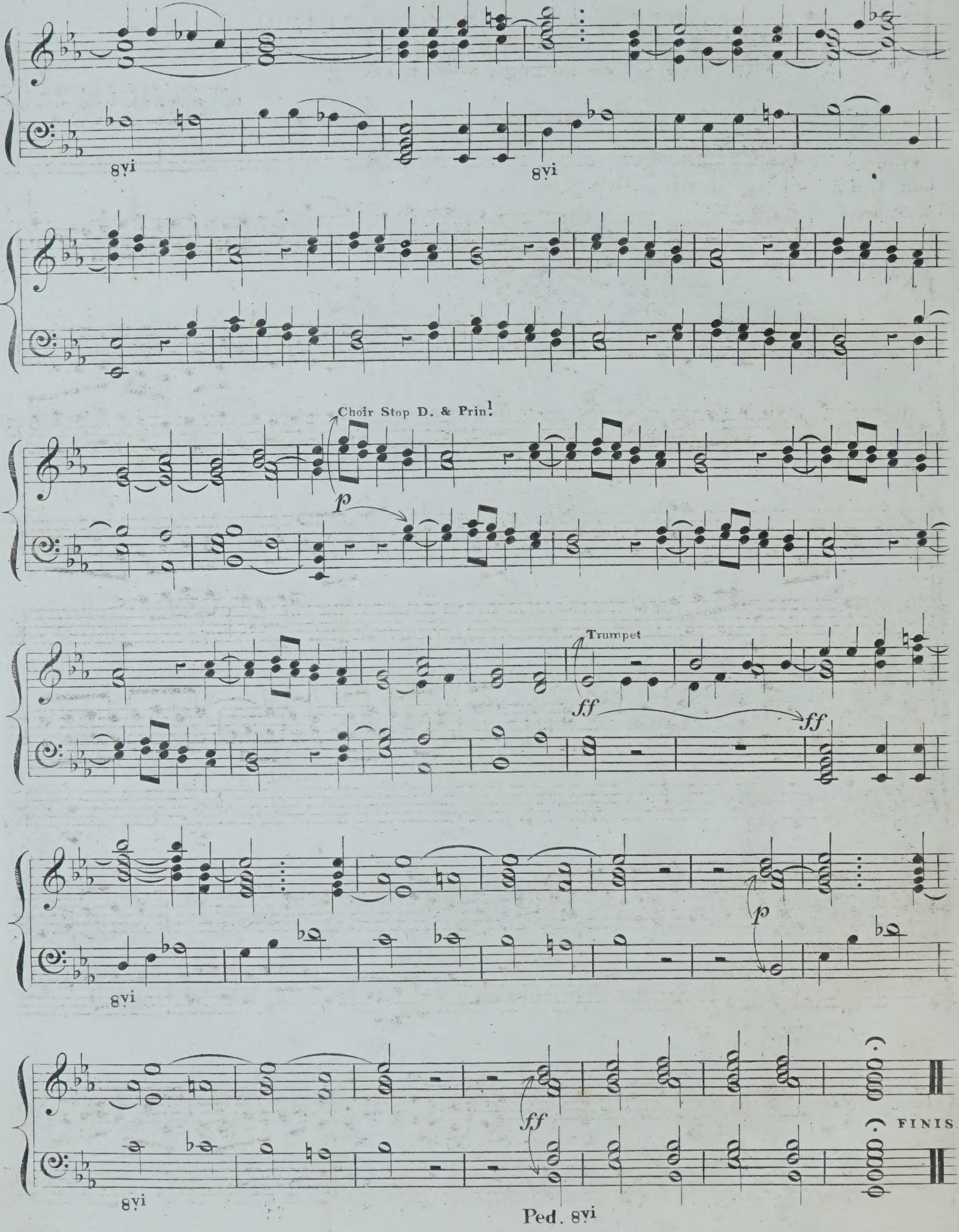
Choral Fugue.

From the Thirteenth Mass.

MOZART.


Allegro.
Metre. 88 = 𝅗𝅥
Full without Trumpet
8vi
8vi
Ped. 8vi
8vi
8vi


8vi
8vi
8vi
8vi
8vi

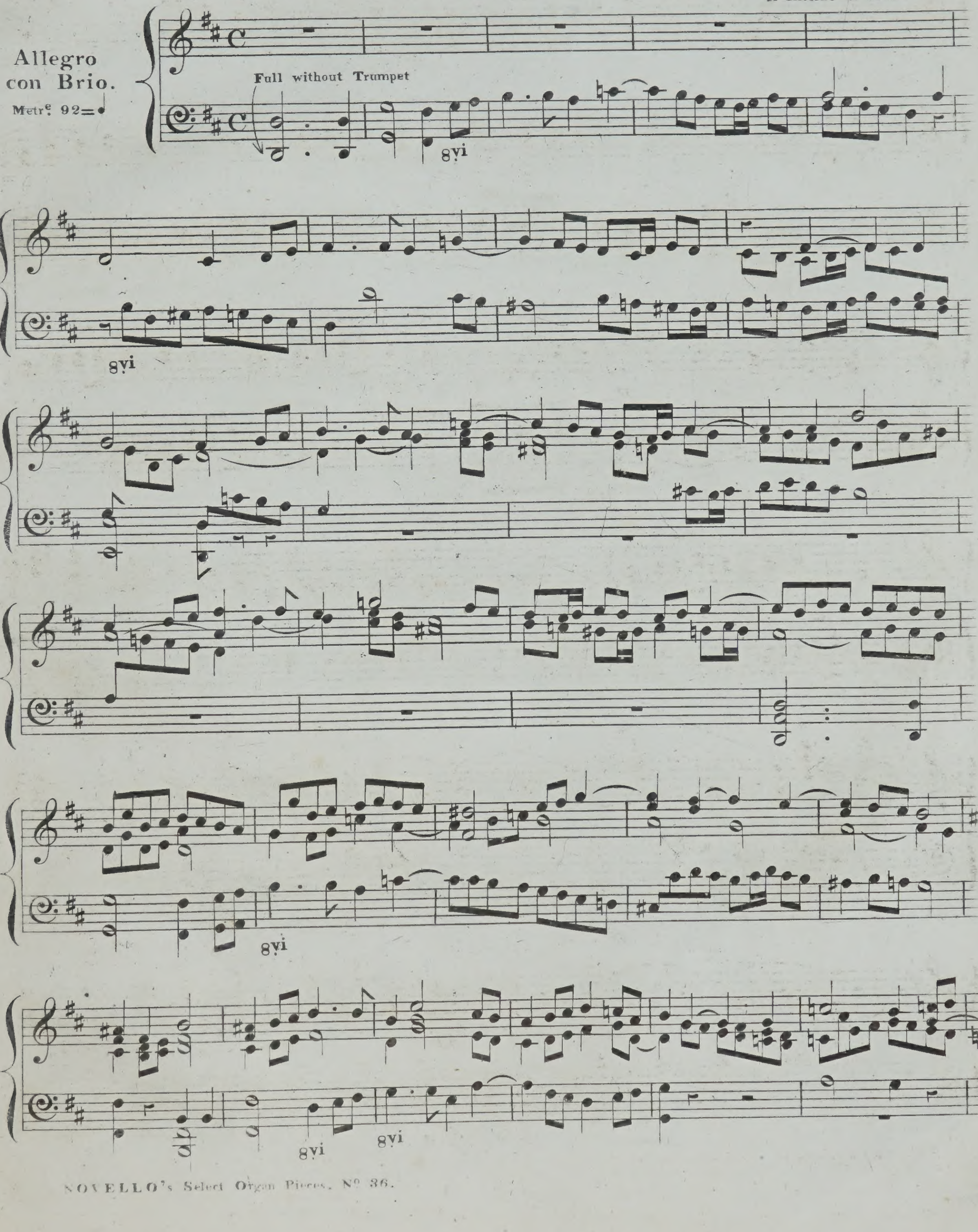

8vi
8vi
Choir Stop D. & Prin!
p
Trumpet
ff
ff
8vi
p
8vi
ff
Ped. 8vi
FINIS.

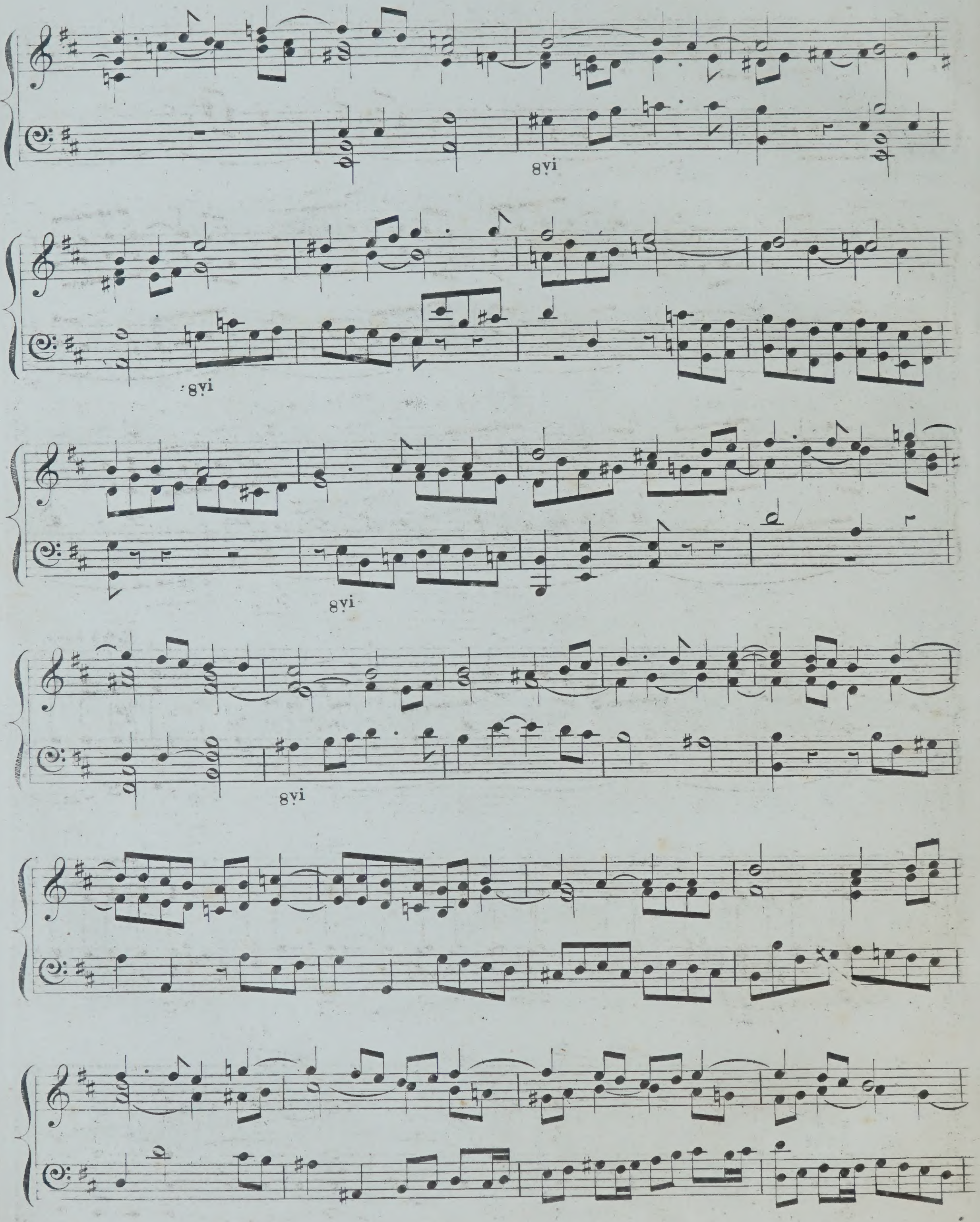
GAUDET CHORUS CŒLESTIUM.

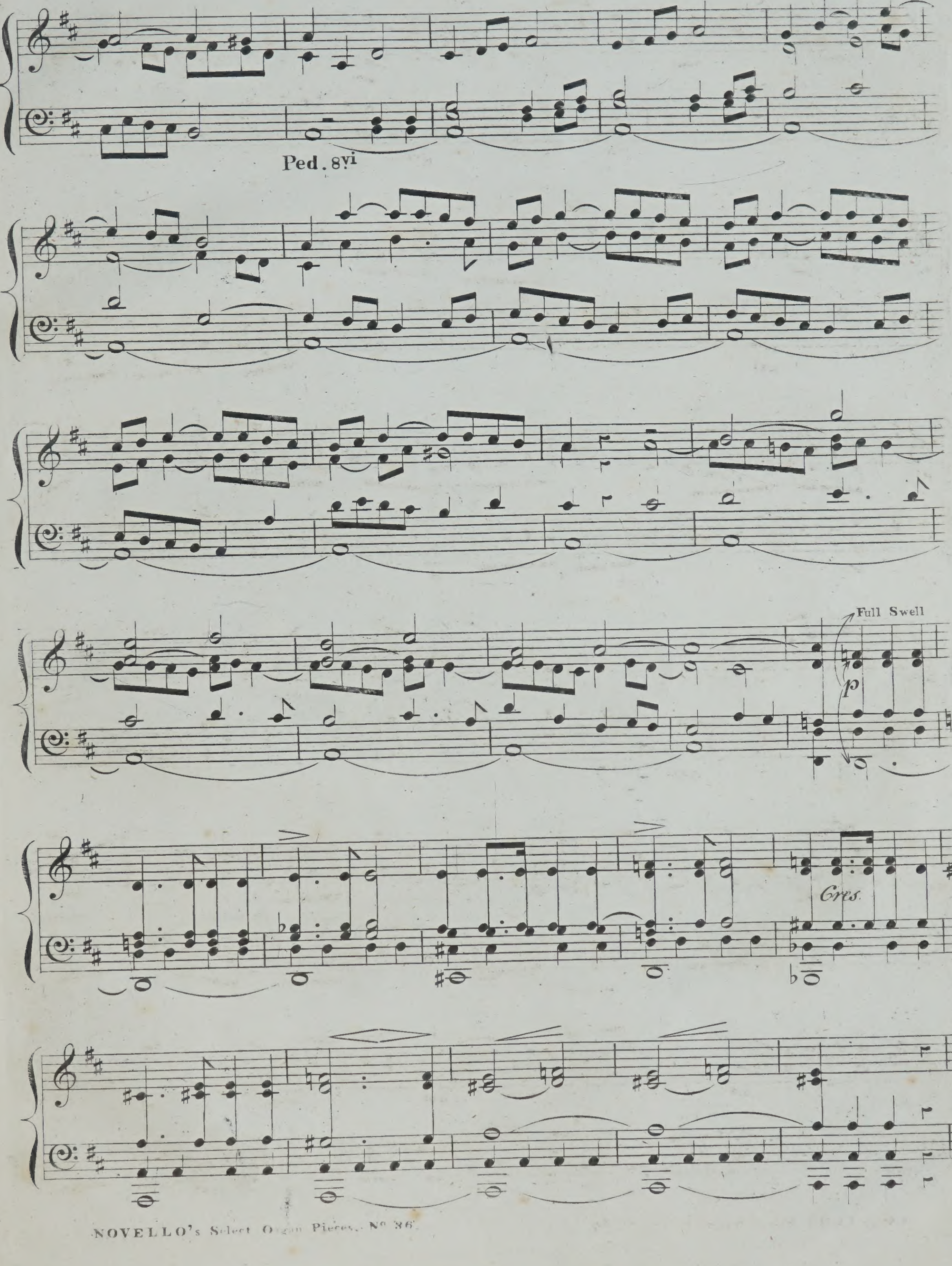
Choral Fugue.

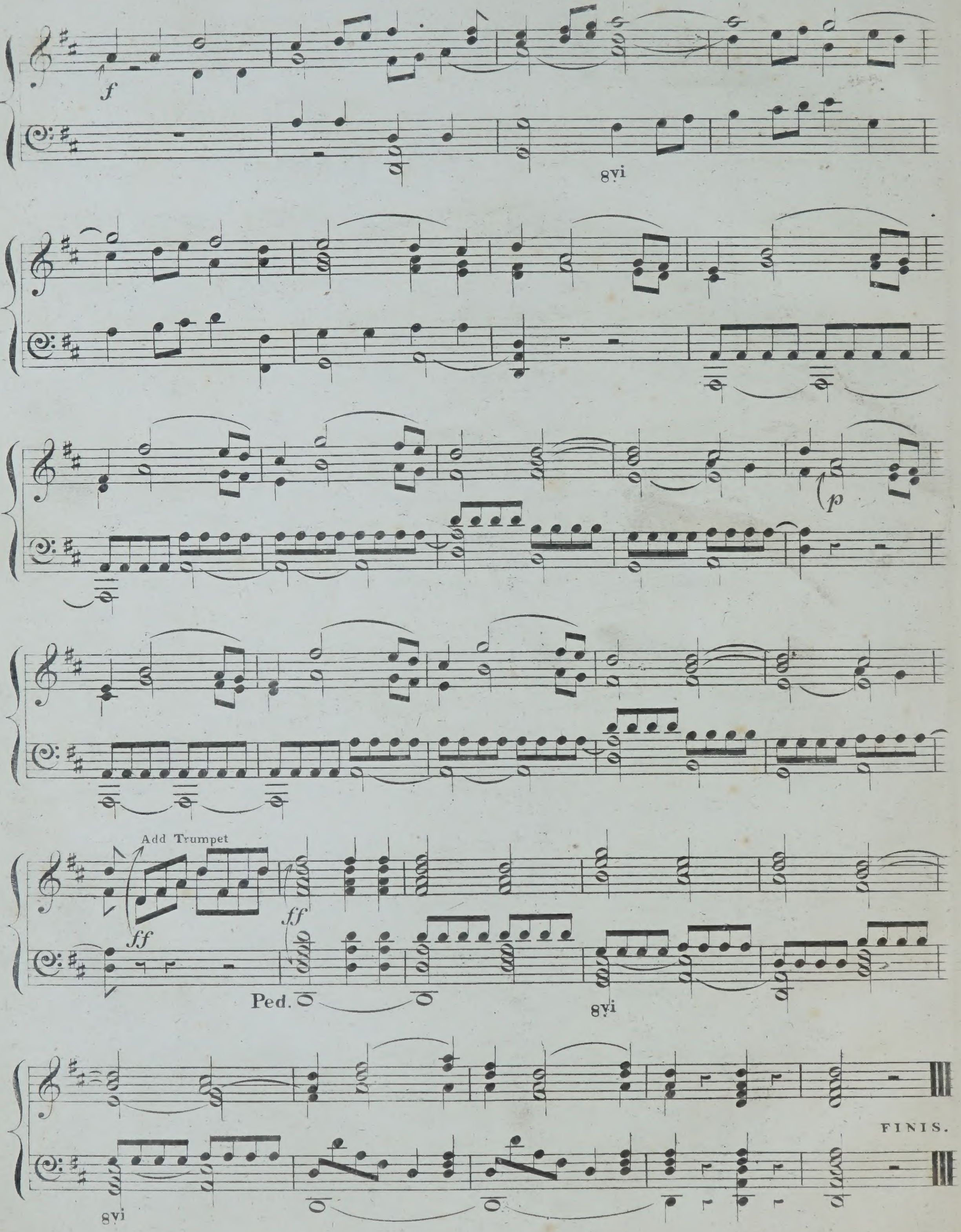
From the Evening Service, Book 12.

Arranged by V. NOVELLO
From HAYDN's M. S. Oratorio
"Il Ritorno di Tobia."


Allegro con Brio.
Metr.e 92=♩
Full without Trumpet
8vi
8vi
8vi
8vi
8vi


8vi
8vi
8vi
8vi


Ped. 8vi
Full Swell
p
Cres.


f
8vi
p
Add Trumpet
ff
ff
Ped.
8vi
8vi
FINIS.

(End of Book 6.)

N.B. This Work is to be contin